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THE

ART

OF DELIVERING

Written Language.

THE

ART

OF DELIVERING

Written Language;

OR, AN

ESSAY

ON

READING.

IN WHICH THE SUBJECT IS TREATED

PHILOSOPHICALLY

AS WELL AS WITH A VIEW

TO

PRACTICE.

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TO

DAVID GARRICK,

ESQUIRE.

SIR,

IT was with no ſmall diffidence the author of the following pages requeſted your opinion of their merit. As they ventured to call in queſtion the accuracy of ſome ideas and prin-

ciples in an art which has hitherto been thought perfectly well underſtood, he was afraid, that how fully ſoever he himſelf might be ſatisfied of the truth of his reaſoning, it would not ſo eaſily meet with the approbation of ſuperior judges. You have however removed all his fears of this kind, by aſſuring him, that the doctrine laid down in the following eſſay agrees exactly with your own ſentiments, and that on more accounts than one it merits the notice of the ingenious. Regard for the delicacy of the public

ear

ear obliges him to ſuppreſs the reſt of your acknowledgements in its favour. But, that the pleaſure they yield may not appear unaccompanied with proper gratitude, he begs leave to dedicate his little work to You; a compliment, which he owns could have no meaning in it, were it not poſſible to ſhew our gratitude where we make on return for an obligation. And to acknowledge the whole truth with reſpect to the freedom of this addreſs, he muſt candidly add, that beſides the particular

juſt mentioned, and the honour of ſuch public countenance, he has another motive more nearly connected with the deſign of the eſſay. He has ſaid *, that it would anſwer one principal view in this publication, ſhould it incite the ingenious to a more critical inveſtigation of the precepts of the neceſſary, polite, and neglected art of which he treats; and he could not poſſibly have hoped for a circumſtance more favourable to this end, than the ſanction of a name

* Vide Preface.

ſo

ſo conſpicuous in the world of elegant learning, and ſo univerſally allowed one of the firſt judges of propriety in every branch of oral delivery.

He has the honour to be, with the greateſt reſpect,

Your much obliged,

and moſt obedient

humble ſervant,

THE AUTHOR.

PRE-

PREFACE.

THE eſſay here humbly offered to the public is an attempt to diſcover the rational principles and rules of an art, on which indeed pens of every denomination have been occaſionally exerciſed,—though, as it appears to the author, very few of them with the attention the undertaking deſerves, and none with the ſucceſs which might have been expected from their ſuperior abilities. The ſubject is in truth not one of the eaſieſt, and to treat it in a full and philoſophical manner requires a ſpecies of inveſtigation which every one has not a requiſite

requiſite ſhare of patience and induſtry to carry on and complete. The author therefore having for ſome time imagined the rules for reading hitherto given not only greatly imperfect but in ſome particulars very faulty, was induced to undertake a curſory analyſis of the art, and to endeavour to erect its leading principles on a more rational and extenſive foundation. And though the union of precept and example is certainly the moſt perfect and efficacious method of inſtruction, yet he has not taken much pains to illuſtrate what he has advanced by appoſite inſtances; as ſuch a plan would not only have carried him beyond the limits of his intended brevity, but alſo have loaded his principles with an incumbrance, which, in caſe they were to prove unable to reſiſt the attacks of impartial criticiſm, would only have

have encreaſed the magnitude of their ruin. On this account likewiſe he has omitted ſeveral corroborating arguments and illuſtrations which the ſubject naturally ſuggeſts when attentively conſidered. To naked precepts and general abſtract reaſoning therefore, the author has chiefly confined his views; and he hopes that where he is not perfectly clear and intelligible this circumſtance will now and then furniſh an apology;—though he is conſcious, that more frequently the reaſon will be what he cannot ſo eaſily ſhift from himſelf. However, that the plan thus limited might be as generally underſtood as poſſible, he has, for the ſake of the leſs experienced reader, occaſionally entered into ſuch collateral diſquiſitions as he thought would tend to give him a ſtill more enlarged view of the ſubject, or impreſs on his mind

ſuch

ſuch ideas as might be often convenient to refer to by way of analogy.

The advantages to be received from a proper management of ſuch ſpeculative enquiries as this, are ſome of them perhaps not ſo evident as they are valuable. It is pretty notorious, that to taſte and natural genius we owe the moſt conſiderable improvements ever made in the polite arts, and that theſe directors not only often ſuperſede all ſtudied rules, but alſo ſometimes outgo every conception of the beſt inſtructed mind. Hence the actual improvement which the practice of theſe arts derives from theory, though often conſiderable, is perhaps but of inferior conſequence to that peculiar pleaſure we receive in contemplating their performances, when we are well acquainted with their eſtabliſhed rules, and

find

find them faithfully and judiciously observed. Here whatever native taste discovers this recognition improves, and their coincidence, like the harmony of meeting truths, affects the soul with some of its most flattering and agreeable emotions. It appears therefore, in short, that works of this nature may at least be of as much service in teaching us to perceive *as to* execute, *and that they propose to encrease the number of sources from whence we derive our pleasure, as well as to add to the quantity of their streams.*

After the above declaration and apology the author has only to add here, that as, on the one hand (like those who have gone before him) he does not expect to be found free from error and imperfection, so, on the other, he hopes that several of his remarks

remarks on the ſubject will appear to be as juſt, as they are new, and that his manner of treating it on the whole, is not more ſingular than uſeful and pertinent.— Should this prove the caſe, and the plan here ſketched out incite ſome abler hand to give the world an accurate and comprehenſive treatiſe of the polite and neceſſary art in queſtion, he would be happy in finding the time he has beſtowed upon it requited in the only way he had in view when he thus intruded himſelf into the republic of letters.

CON-

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THE

THE

ART

OF DELIVERING

WRITTEN LANGUAGE.

CHAPTER

The First.

That the warmth and energy of our delivery in reading, ought to be inferior to that uſed in ſpeaking upon ſubjects in which we are immediately intereſted.

IN every exerciſe of the faculty of ſpeech, and thoſe expreſſions of countenance and geſture, with which it is generally attended, we may be

conſidered to be always in one of the two following ſituations: Firſt, delivering our *boſom ſentiments* on circumſtances which relate to ourſelves or others, or, ſecondly, *repeating* ſomething that was ſpoken on a certain occaſion for the amuſement or information of an auditor. Now, if we obſerve the deliveries natural to theſe two ſituations, we ſhall find, that the firſt may be accompanied with every degree of expreſſion, which can manifeſt itſelf in us, from the loweſt of ſympathy to the moſt violent and energetic of the ſuperior paſſions; while the latter, from the ſpeaker's chief buſineſs being to repeat what he heard *with accuracy*, diſcovers only a faint imitation of thoſe ſigns of the emotions, which we ſuppoſe agitated him, from whom the

words

words were firſt borrowed.—The uſe and neceſſity of this difference of manner is evident; and if we are attentive to theſe natural ſigns of expreſſion, we ſhall find them conforming with the greateſt nicety to the ſlighteſt and moſt minute movements of the breaſt.

This repetition of another's words might be ſuppoſed to paſs through the mouth of a ſecond or third perſon; and in theſe caſes, ſince they were not ear and eye witneſſes of him who firſt ſpoke them, their manner of delivery would want the advantage neceſſarily ariſing from an immediate idea of the original one; hence on this account be a ſtill leſs lively repreſentation than that of the firſt *repeater*. But as from a daily obſervation of every variety of ſpeech and its aſſociated ſigns of emo-

tion, mankind ſoon become pretty well acquainted with them, and this in different degrees, according to their diſcernment, ſenſibility, &c. experience ſhews us that theſe latter *repeaters* (as we call them) might conceive and uſe a manner of delivery, which though leſs *characteriſtic* perhaps, would on the whole be no way inferior to the firſt, as to the *common* natural expreſſion proper for their ſituation. It appears therefore, that repeaters *of every degree* may be eſteemed upon a level as to animation, and that our twofold diſtinction above, contains accurately enough the whole variety of ordinary delivery;—we ſay *ordinary*, becauſe

There is another very peculiar kind of delivery ſometimes uſed in the perſon of a *repeater*, of which it will in this

this place be neceſſary to take ſome notice. What we mean here is *Mimicry*; an accompliſhment, which, when perfectly and properly diſplayed, never fails of yielding a high degree of pleaſure. But ſince this pleaſure chiefly reſults from the principle of *imitation* reſpecting *manner*, and not from the purport of the *matter* communicated; ſince, comparatively ſpeaking, it is only attainable by few perſons and practiſed only on particular occaſions,—on theſe accounts it muſt be refuſed a place among the modes of uſeful delivery taught us by *general* nature, and eſteemed a qualification purely anomalous.

Theſe diſtinctions with regard to a ſpeaker's ſituation of mind premiſed, let us ſee to which of them an *author*

and his *reader* may moſt properly be referred, and how they are circumſtanced with regard to one another.

The matter of all books is either what the author ſays in his *own* perſon, or an acknowledged recital of the words of *others*: Hence an author may be eſteemed both an *original* ſpeaker and a *repeater*, accordingly as what he writes is of the firſt or ſecond kind. Now a reader muſt be ſuppoſed either actually to perſonate the author, or one, whoſe office is barely to communicate what he has ſaid to an auditor. But in the firſt of theſe ſuppoſitions he would, in the delivery of what is the author's own, evidently commence *mimic*; which being, as above obſerved, a character not acknowledged by general nature in this department, ought

to

to be rejected as generally improper *. The other ſuppoſition therefore muſt be accounted right; and then, as to the *whole* matter of the book, the reader is found to be exactly in the ſituation of a *repeater*, ſave that he takes what he delivers from the page before him inſtead of his memory. It follows then, in proof of our initial propoſition, that, if we are directed by nature and propriety, the manner of our delivery in reading ought to be inferior in warmth and energy to what we ſhould uſe, were the language before us the ſpontaneous effuſions of our own hearts in the cir-

* It may be of ſervice to note here, that real *mimics* may occaſionally make the language of a book an exerciſe for their powers as lawfully as the *living voice*; but then we ſay they are in that caſe, in ſtrictneſs, no longer *readers*.———See Chap. XIV.

cumſtances of thoſe out of whoſe mouths it is ſuppoſed to proceed.

Evident as the purport of this reaſoning is, it has not ſo much as been glanced at, that I know of, by the writers on the ſubject we are now entered upon, or any of its kindred ones; which has occaſioned a manifeſt want of accuracy in ſeveral of their rules and obſervations. Among the reſt this precept has been long reverberated from author to author as a perfect ſtandard for propriety in reading. "Deliver "yourſelves in the ſame manner you "would do, were the matter your own "original ſentiments uttered directly "from the heart." As all kinds of delivery muſt have many things in common, the rule will in many articles be undoubtedly right; but, from what has been

been ſaid above, it muſt be as certainly faulty in reſpect to ſeveral others, as it is certain nature never confounds by like ſigns two things ſo very different, as a *copy* and an *original*, an emanation darted immediately from the ſun, and its weaker appearance in the lunar reflexion.

CHAP-

CHAPTER
The Second.

The ſame ſubject continued.

HAVING in the foregoing chapter endeavoured to prove from *reaſon*, that our delivery in *reading* ſhould be leſs animated than in intereſted *ſpeaking*, we ſhall next attempt to ſhew that this is likewiſe confirmed by *experience*.

It is inſinuated by a late writer *, that " If after a perſon had delivered " his extemporaneous thoughts upon a " point in which he was intereſted, " with due force of emphaſis, properly

* Author of a work called *Lectures on Elocution*. See Lect. 1. (p. 2, 3, 4.)

" varied

" varied tones, and expreſſive looks,
" the ſame individual words which he
" had uttered were written down and
" given him to read, it would be found
" that he would *change* his whole man-
" ner; ſo that neither emphaſis, tones,
" or cadences would be the ſame;
" but in their room he would ſubſti-
" tute ſuch as he was *taught* to read
" with; and that *all geſture and expreſ-*
" *ſion of countenance would vaniſh.*"
This experiment, I conceive, would al-
ways anſwer pretty nearly as deſcribed;
and the reaſon why the delivery in the
latter caſe is, as to animation, inferior
to that of the former, muſt be plainly
owing either to *cuſtom* or *nature*. Now
our author is of opinion, that the firſt
of theſe is the cauſe; and indeed it
cannot be denied, as he obſerves, that
it

it might influence the *emphaſis, tones, and cadences,* and induce the perſon in queſtion to uſe ſuch as he was taught to read with. But granting this influence to obtain, it ſurely will not be ſaid, that it has ever been cuſtomary, in the uſual methods of teaching to read, (and which this author endeavours to prove *altogether* abſurd) to check and abate every expreſſion of *look and geſture* the learner might fall into. But the experiment ſhews theſe articles to have undergone an equal alteration with the other.—We muſt then attribute this *vaniſhing of all geſture and expreſſion of countenance, to nature*; who, in a ſituation of the kind alluded to, does neither require their appearance, nor that of *expreſſive tones,* in any ſtriking degree, if at all: for, if we

grant

grant that the ſigns of the emotions have, and ought to have, a ſignificant reference to our ſituation, we may eaſily ſee a difference in the ſtate of a perſon's mind, when unfolding his warm intereſted ſentiments, and when reading them over again to oblige a friend, (who perhaps had taken them down for he did not know what whimſical purpoſe) equal at leaſt to the difference of the two manners our author has compared together, and ſuch alſo as can leave us no doubt concerning its real cauſe.—In fact, though the words were the perſon's own but a moment before, he is in the ſecond delivery of them nothing more than one of the *repeaters* mentioned in the preceding chapter.

If

If this reaſoning ſhould not appear ſatisfactory, and the author's principles of *habit* and *faſhion* be ſtill thought to lead to a better ſolution, I add, in farther ſupport of it, that if mankind were equally prone from the firſt uſe of letters, or prior (if there be not ſomething abſurd in the ſuppoſition) to all eſtabliſhed modes of teaching to read, *to deliver written language, as if the matter proceeded from their own lips in ordinary ſpeaking*, it ſeems to me unaccountably ſtrange that *nature* (who would allow *cuſtom* an equal opportunity to deprave *ſpeaking* as *reading*) ſhould be ſo far overcome in the latter article, as that ſhe ſhould *never*, nay that ſhe ſhould not *frequently*, regain her genuine authority, and ſhew us an example in the

walks

walks of pure ſimplicity, where ſhe ſolely preſided. But, inſtead of this, I have no doubt but that in every age, nation, and inſtance of individuals, the firſt has ſuffered the change in queſtion, and the latter eſcaped it; from which circumſtance, if true, we can draw no other reaſonable inference, but that nature always intended to manifeſt herſelf, in theſe two caſes, in two different ways.

Here then we have an experimental inſtance, which, if we have rightly interpreted it, fully confirms the doctrine advanced in the foregoing chapter. And if, in farther ſupport of our argument, we recur to the writers of antiquity, we ſhall find that wherever the ſubject is mentioned, they are as expreſs as poſſible, that the *declamation* and *reading* of thoſe times were in ſome

articles

articles remarkably different from their *ordinary ſpeaking*; while I can find nothing in the practice of other modern nations, but what greatly confirms its general propriety.

After all, and to conclude the ſubject. Though the different manners of delivery in the two different ſituations ſo often oppoſed to each other in theſe chapters, ſhould be allowed to have the ſanction of nature, it is not pretended that what ſhe does in this caſe, is all that ought to be done, or that ſhe is ſufficient of herſelf to ſuperſede all farther aſſiſtance; ſince in every ſpecies of delivery, as indeed in every qualification of man, *art* very viſibly lends its aid as well as *nature*. What I would inculcate is only the neceſſity that ſhe ſhould have *ſome* attention

attention paid to her, and that, though many circumſtances may occur to give the former very various and extenſive degrees of influence, yet the latter ought never to be left totally out of ſight.

CHAPTER

The Third.

Apology: — Plan of carrying on the enquiry, &c.

IT will in all likelihood appear to the intelligent reader, that more than enough has been ſaid on the ſubject of the preceding chapters. But as it has ſo happened, that all our authors on the art of *reading* have imagined its principles and thoſe of *ſpeaking* to be the ſame as to delivery, a few pages extraordinary attempting to ſhew this miſtake at full length in a capital article, cannot ſtand much in need of apology.

Beſides the inaccuracy alluded to above, there is perhaps another particular

cular or two, in which the rule hitherto esteemed a perfect one for reading is capable of improvement, and which as they will not require many words to explain, are occasionally noticed in the following part of the work.

If then it be granted, in the end, that our objections to the accuracy of the old rule are well founded, the improved state of our literature certainly requires that something should be done to correct it *; and how far what we have

* More especially with regard to a late noted publication, we have already mentioned, an attempt of this kind is become necessary; since what it contains on the subject amounts to a full declaration, that as our written language now stands (because we have no marks for *tones*, *gestures*, &c.) nothing deserves the name of reading, which is not repeated from memory with all the graces of

to advance for this purpoſe is ſatisfactory and worthy of adoption the judicious public muſt determine.——In this deciſion, however, the author hopes, along with the ordinary maxims of candour, the following particulars will not be forgot: Firſt, that, according to the light, in which the ſubject is viewed, our plan frequently extends no farther than to take notice of what *is* or *is not* to be done, without having any particular regard to the methods of attaining the neceſſary qualifications. Secondly, that ſince (as is the caſe in every art of the polite kind) many of our rules and obſervations muſt be founded on the *capricious* principles of

of theatric action.—— Accordingly, like thoſe which had appeared before, the greateſt part of its precepts are overcharged with the vehemence and warmth of public ſpeaking.

Taſte,

Taſte, it will be wrong ever to expect a ſyſtem of precepts for reading, concerning ſeveral articles of which a variety of opinions will not be raiſing a variety of objections.

As the precepts we have to offer for improving the above-mentioned rule cannot conveniently be brought under one head, we ſhall give them as opportunity ſerves in the courſe of the following chapters, on *Accent*, *Emphaſis*, *Modulation*, *Expreſſion*, *Pauſes*, &c. into the diſcuſſion of which topics, among other occaſional ones, our deſign of attempting a ſhort analyſis of ſpeech now naturally leads us.

CHAPTER

The Fourth.

ACCENT.

IN attending to the affections of the voice when we ſpeak, it is eaſy to obſerve, that, independent of any other conſideration, one part of it differs from another, in *ſtreſs*, *energy*, or *force* of utterance. In words we find one ſyllable differing from another with reſpect to this mode; and in ſentences one or more words as frequently vary from the reſt in a ſimilar manner. This ſtreſs with regard to *ſyllables* is called *accent*, and contributes greatly to the variety and harmony of language. Reſpecting *words* it is termed *emphaſis*, and its chief office

office is to aſſiſt the ſenſe, force, or perſpicuity of the ſentence — of which more in the next chapter.

" Accent," as deſcribed in the *Lectures on Elocution* *, " is made by us " two ways; either by dwelling longer " upon one ſyllable than the reſt; or " by giving it a ſmarter percuſſion of " the voice in utterance. Of the firſt " of theſe we have inſtances in the " words *glōry*, *fāther*, *hōly*; of the " laſt in *battle*, *habit*, *borrow*. So that " accent with us is not referred to tune, " but to time; to quantity, not qua- " lity; to the more equable, or pre- " cipitate motion of the voice, not to " the variation of the notes or in- " flexions." But ſince in reading, words muſt be accented in the ſame

* Lecture 3d.

manner as they are in ſpeaking, and this eſſay of conſequence preſuppoſes every ſtudent to be maſter of a faſhionable pronunciation, ſo far as it relates to accent, it is unneceſſary to be at the pains of handling the ſubject minutely, or to enumerate any more of its properties than thoſe above *. One thing

* I choſe to adopt the above account of accent, as it agrees very well with what is conceived of it in general, and will anſwer every end for which it has a place in this eſſay; though, like many other logical deſcriptions of a ſimilar nature, it has not paſſed without being controverted. Particularly the author of *An Introduction to the Art of Reading with energy and propriety*, publiſhed ſince theſe ſheets were firſt drawn up, has taken ſome pains to ſhew it to be erroneous and unſatisfactory. But as a perfectly accurate and extenſive idea of accent, if ever ſo happily exemplified, would lead into very intricate and tedious diſquiſitions, I hope to have the reader's pardon for not attempting to examine the merits of what our two authors have advanced upon it, and thereby ſhunning a taſk equally unpleaſing and unprofitable.

farther,

ſarther, however, this article ſuggeſts, which the curious reader may not think unworthy of ſome notice.

In *theatric declamation*, in order to give it more pomp and ſolemnity, it is uſual to dwell longer than common upon the unaccented ſyllables, and the author before quoted, has endeavoured to prove (p. 51. 54.) the practice faulty, and to ſhew (p. 55.) that "though "it (i. e. true ſolemnity) may demand a ſlower utterance than uſual, "yet (it) requires that the ſame proportion in point of quantity be obſerved in the ſyllables, as there is in "muſical notes, when the ſame tune "is played in quicker or ſlower time." But that this deviation from ordinary ſpeech is not a fault, as our author aſſerts, nay, that on the contrary it is a

real

real beauty, when kept under proper regulation, the following obſervations I hope will ſufficiently prove.

(I.) It is a truth of the moſt obvious nature, that thoſe things which on their application to their proper ſenſes, have a power of raiſing in us certain ideas and emotions, are ever *differently* modified in their conſtituent parts, when different effects are produced in the mind; and alſo (II.) that, within proper bounds, were we to ſuppoſe theſe conſtituent parts to be proportionally encreaſed or diminiſhed, as to *quantity*, this effect would ſtill be the ſame as to *quality*.—For inſtance: The different ideas of ſtrength, ſwiftneſs, &c. which are raiſed in us by the ſame ſpecies of animals, is owing to the different form of their

their correſponding parts; the different effects of muſic on the paſſions, to the different airs and movements of the melody; and the different expreſſions of human ſpeech, to a difference in tone, ſpeed, &c. of the voice. And theſe peculiar effects would ſtill remain the ſame, were we to ſuppoſe the animals above alluded to, to be *greater* or *leſſer*, within their proper bounds; the movement of the muſic *quicker* or *ſlower*, provided it did not palpably interfere with that of ſome other ſpecies; and the pitch of the voice *higher* or *lower*, if not carried out of the limits in which it is obſerved on ſimilar occaſions naturally to rove. Farther (III.) ſince, reſpecting the emotions more eſpecially, there are no rules to determine *a priori*, what effect any particular attribute

bute or modification of an object will have upon a percipient, our knowledge of this kind muſt evidently be gained from experience. To the above obſervations let the following one be added (which will be particularly diſcuſſed a little farther on *) and then we will apply theſe long premiſes to the matter in hand. (IV.) In every art imitating nature we are pleaſed to ſee the characteriſtic members of the pattern *heightened* a little farther than perhaps it ever was carried in any real example, provided it be not bordering upon ſome ludicrous and diſagreeable provinces of exceſs.

Now for the application.—To keep pace and be conſiſtent with the *dignity* of the tragic muſe, the delivery of her

* See Chap. XII.

language

language ſhould neceſſarily be dignified; and this it is plain from obſervation (I.) cannot be accompliſhed otherwiſe than by ſomething different in the manner of it from that of ordinary ſpeech; ſince *dignity* is eſſentially different from *familiarity*. But how muſt we diſcover this different manner? By attending to nature: and in this caſe ſhe tells us, that beſides uſing a *ſlower* delivery, and greater *diſtinctneſs* of the words (which every thing meerly *grave* requires, and gravity is a *concomitant* of dignity, though not its *eſſence*) we muſt dwell a little *longer* upon the *unaccented* ſyllables than we do in common. As to what our author obſerves in the above quotation, of *dignity's* only requiring a *ſlower* utterance than ordinary, while the proportion of the ſyllables as to quantity

quantity continues the ſame, I apprehend the remark (II.) reſpecting *quickneſs* and *ſlowneſs* of movement, will ſhew to be not altogether true. For ſince the delivery is not altered in *form*, its expreſſion muſt be ſtill of the ſame kind, and perhaps what may be rightly ſuggeſted by the term *gravely familiar*.

But ſomething farther may yet be ſaid in defence of this *artificial* delivery, as our author calls it. Is not the movement of any thing, of whatever ſpecies, when dignified or ſolemn, in general of an *equable* and *deliberate* nature (as in the minuet, the military ſtep, &c.)? And in theatrical declamation, is not the propenſity to introduce this *equableneſs* ſo ſtrong, that it is almoſt *impoſſible* to avoid it wholly, were we ever ſo determined to do it? If theſe two queries

be

be anſwered in the affirmative (as I am perſuaded they will) while the firſt ſupports our argument for the *propriety* of the manner of delivery in queſtion, the ſecond diſcovers a kind of *neceſſity* for it. And that this manner may be carried a little *farther* in quantity on the *ſtage* than is uſual in *real life*, the principle (IV.) of heightening nature will juſtify, provided faſhion (which has ever ſomething to do in theſe articles) give it a ſanction; for the *preciſe* quantity of ſeveral heightenings may be varied by this great legiſlator, almoſt at will.

On the whole then, ſince a number of inſtances daily occur of ſimilar deviations from common nature in the arts, &c. they that will not allow of an encroachment upon the general proper-

ties

ties of pronunciation, when a certain expreſſion is naturally gained thereby, and call the practice faulty, they, I ſay, would certainly call the uncommon diſproportion between the head and neck of an antique *Hercules* a moſt egregious blemiſh.—But every connoiſſeur will tell us, that one ſource of the expreſſion of this great ſtrength depends intirely on this deviation from the ordinary proportion theſe parts have to one another in the human frame *.

* See the argument contained in this hint farther enlarged upon in Chap. XII.

CHAP-

CHAPTER

The Fifth.

EMPHASIS.

AS *emphaſis* is not a thing annexed to particular words, as *accent* is to ſyllables, but owes its riſe chiefly to the *meaning* of a paſſage, and muſt therefore vary its ſeat according as that meaning varies, it will be neceſſary to explain a little farther the general idea given of it in the laſt chapter.

Of man's firſt diſobedience, and the fruit
Of that forbidden tree, whoſe mortal taſte
Brought death into the world, and all our woe, &c.
Sing heav'nly muſe, &c.

Suppoſing, in reference to the above well-known lines, that originally other beings, beſides men, had diſobeyed the commands of the Almighty, and that the circumſtance were well known to us, there would fall an *emphaſis* upon the word *man's* in the firſt line, and hence it would be read thus;

Of *man's* firſt diſobedience, and the fruit, &c.

But if it were a notorious truth, that mankind had tranſgreſſed in a peculiar manner more than once, the *emphaſis* would fall on *firſt*, and the line be read,

Of man's *firſt* diſobedience, &c.

Again, admitting death (as was really the caſe) to have been an unheard of and dreadful puniſhment brought upon man

man in conſequence of his tranſgreſſion; on that ſuppoſition the third line would be read,

Brought *death* into the world, &c.

But if we were to ſuppoſe mankind knew there was ſuch an evil as death in other regions, though the place they inhabited had been free from it till their tranſgreſſion; the line would run thus,

Brought death into the *world*, &c.

Now from a proper delivery of the above lines, with regard to any one of the ſuppoſitions we have choſen, out of ſeveral others, that might in the ſame manner have been imagined, it will appear that the *emphaſis* they illuſtrate is effected by a manifeſt *delay* in the pro-

nunciation, and a tone ſomething *fuller* and *louder*, than is uſed in ordinary; and that its office is ſolely to determine the meaning of a ſentence with reference to ſomething ſaid before, preſuppoſed by the author as general knowledge, or in order to remove an ambiguity, where a paſſage is capable of having more ſenſes given to it than one *.

But

* I am glad to find the author of *the Introduction to the Art of Reading*, above-mentioned, agreeing with me in the office of what I call, a little farther on, *emphaſis of ſenſe*, and what he (not having diſtinguiſhed this ſtreſs into two kinds, of courſe) terms *emphaſis ſimply*. There is nothing perhaps more common among readers than an abuſe of this emphaſis, ariſing from a too frequent and oſtentatious uſe of it; which naturally leads to ſeveral puerile and fanciful meanings the context cannot ſupport, and what no doubt were very diſtant from the thoughts of the writer. With

theſe

But ſuppoſing in the above example, that none of the ſenſes there pointed out were preciſely the true one, and that the meaning of the lines were no other than what is obviouſly ſuggeſted by their ſimple conſtruction; in that caſe it may be aſked, if in reading them there ſhould be no word dignified with the emphatical accompanyments above deſcribed?—I anſwer, not one with an emphaſis of the *ſame* kind as that we have juſt been illuſtrating; yet it is nevertheleſs true that on hearing theſe lines well read we ſhall find ſome words

theſe particulars in view our author has examined the many inſtances of emphaſizing given in the *Lectures on Elocution*, and I think in the courſe of his ſtrictures, he has ſhewn very clearly, that the greateſt part of them are chargeable with directing to meanings of the faulty kind hinted at above.

diſtinguiſhed from the reſt by a manner of delivery bordering a little upon it *. And theſe words will in general be ſuch as ſeem the moſt important in the ſentence, or on other accounts to merit this diſtinction. But as at beſt

* I preſume the two following lines will illuſtrate both theſe kinds of ſtreſſes: For to convey their right meaning, the word ANY is evidently to be pronounced louder and fuller than thoſe with the accents over them,

Get wéalth and pláce, if poſſible with grácé,
If not, by ANY meáns get wéalth and pláce.
POPE.

This couplet is accented in the manner we find it in the *Eſſay on Elocution* by *Maſon*. And if, according to the judgment of this author, the words thus diſtinguiſhed are to have an emphatical ſtreſs, it muſt be of the inferior kind abovementioned, and which a little farther on we call *emphaſis of force*; while the word ANY in a different type alone poſſeſſes the other ſort of energy, and which is there contradiſtinguiſhed by the term *emphaſis of ſenſe*.

it

it only *enforces, graces,* or *enlivens,* and not *fixes* the meaning of any paſſage, and even caprice and faſhion † have often a hand in determining its place and magnitude, it cannot properly be reckoned an *eſſential* of delivery. However, it is of too much moment to be neglected

† Among a number of people who have had proper opportunities of learning to read in the beſt manner it is now taught, it would be difficult to find two, who in a given inſtance, would uſe the *emphaſis of force* alike, either as to place or quantity. Nay ſome ſcarce uſe any at all, and others will not ſcruple to carry it *much* beyond any thing we have a precedent for in common diſcourſe, and even now and then throw it upon words ſo very trifling in themſelves, that it is evident they do it with no other view, than for the ſake of the *variety* it gives to the modulation.—— This practice, like the introduction of diſcords into muſic, may without doubt be indulged now and then; but were it too frequent the capital intent of theſe energies would manifeſtly either be deſtroyed or rendered dubious.

by thoſe who would wiſh to be good readers; and for the ſake of diſtinction, we may not unaptly denominate both the kinds of energies in queſtion, by the terms *emphaſis of ſenſe* and *emphaſis of force* *.

Now from the above account of theſe two ſpecies of emphaſis it will appear, " that in reading, as in ſpeaking, the " firſt of them muſt be determined in- " tirely by the *ſenſe* of the paſſage, and

* The firſt of theſe terms anſwers to the *ſimple emphaſis* deſcribed in the *Lectures on Elocution*, and the ſecond *nearly* to what is there called *complex*. The difference lies in this. Under *complex emphaſis* the author ſeems (for he is far from being clear in this article) to include the *tones* ſimply conſidered of all the emotions of the mind; as well the *tender* and *languid*, as the *forcible* and *exulting*. Our term is intended to be confined to ſuch modes of expreſſion alone as are marked with an apparent *ſtreſs* or *encreaſe* of voice.

" always

" always made *alike*: But as to the " other, *Taſte* alone ſeems to have a " right of fixing its ſituation and quan- " tity."—Farther: Since the more eſ- ſential of theſe two energies is ſolely the work of *nature* (as appears by its being *conſtantly* found in the common converſation of people of all kinds of capacities and degrees of knowledge) and the moſt ignorant perſon never fails of uſing it *rightly* in the effuſions of his own heart, it happens very luckily, and ought always to be remembered, that provided we underſtand what we read, and give way to the dictates of our own feeling, the *emphaſis of ſenſe* can ſcarce ever avoid falling ſpontaneouſly upon its proper place.

Here it will be neceſſary to ſay ſome- thing by way of reply to a queſtion which

will

will naturally occur to the mind of every one.—As the rule for the *emphaſis of ſenſe* requires we ſhould underſtand what we read, before it can be properly uſed, is it incumbent upon us never to attempt to read what we have not previouſly ſtudied for that purpoſe? In anſwer to this it muſt be obſerved, that though ſuch a ſtep will not be without its advantages, yet, as from the fairneſs of printed types; the well-known pauſes of punctuation, and a long acquaintance with the phraſeology and conſtruction of our language, &c. experience tells us it is *poſſible* to comprehend the ſenſe at the firſt reading, a previous peruſal of what is to be read does not ſeem *neceſſary* to *all*, though, if they would wiſh to appear to advantage, it may be *expedient* to *many*; and it is this circumſtance

ſtance which makes us venture upon extemporary reading, and give it a place among our amuſements.—Similar remarks might be made with regard to *modulation*, *expreſſion*, &c. did not what is here obſerved naturally anticipate them.

CHAP-

CHAPTER

The Sixth.

EMPHASIS *farther conſidered.*

SOME writers on Elocution have imagined, that if certain marks were invented to diſtinguiſh in books every word of the emphatical kind from the reſt, it would be of conſiderable advantage to children in learning to read. But if the matter were properly examined into, and put to the teſt of experience, I am inclined to believe it would be ſoon found, that, without great hazard of doing an injury, where a ſervice was intended, ſuch an expedient can never be carried farther than the *emphaſis of ſenſe*. This affection of the voice, it is true, may

may readily be recalled to the mind of a learner by a certain mark, ſince it is *obvious*, *conſtant*, and what from our infancy we daily hear and practice. And agreeably to this, in moſt good authors we find the *emphaſis of ſenſe* printed in *italics*.—At leaſt this diſtinction is obſerved, where the emphatical word precedes that which makes it ſo, or where the neglect of it might occaſion an ambiguity. For though the quick intuitive faculty proficients in reading have acquired, of apprehending the meaning of the more ordinary paſſages of a book as the eye goes before the utterance, may render it unneceſſary to point out what nature, in that caſe, will readily do of herſelf, yet, in the two inſtances above-mentioned, were theſe typical notices neglected, the danger of either *not* conceiving,

ceiving, or *miſ*-conceiving the ſenſe, is ſo great as to make them indiſpenſably requiſite, where an author wiſhes to be eaſily underſtood.

Theſe obſervations may ſerve to ſhew on what account it is of uſe to have a mark in books for the *emphaſis of ſenſe*: And what follows is the enumeration of a few particulars relating to the inutility of a ſimilar diſtinction of the *emphaſis of force*.

It was ſhewn in the laſt chapter that this ſpecies of emphaſis, though of great ſervice in enforcing a paſſage, is not altogether neceſſary to its ſenſe, that of conſequence it has its origin more from *art* than *nature*, and that it is as far from being fixed as to quantity and ſometimes even place, as are the taſtes and opinions of mankind. It was hinted

alſo,

alſo, that the *emphaſis of force* is perhaps; when rightly made, always of a magnitude inferior to that of the other ſpecies.—And if we were to conſider the encreaſe of its *ſtreſs*, and *delay*, above theſe articles reſpectively, as they are uſed in the ordinary tenor of the voice, it may be remarked, that their quantity is ſo ſmall as to render it difficult, if not impoſſible, to fix it in any given inſtance in reference to that tenor. Declining therefore to ſay any thing farther on ſo nice and uſeleſs a diſquiſition, let us ſuppoſe that by agreement the *emphaſis of force* were reduced to *one* uniform manner, and that it were to be learned by *example* of thoſe good readers, who were in poſſeſſion of it.—This it muſt be confeſſed is a ſcheme which would render the marks under

con-

conſideration very *ſignificant*; and though not expreſſed is undoubtedly what every one has in view who recommends them. But granting the plan liable to no objection as to practice, I query but its ſignatures would be found altogether *unneceſſary*. For experience will tell us, that young people, before they are endued with a conſiderable ſhare of taſte, are, in endeavouring after this delicate alteration of voice, almoſt unavoidably inclined to diſtort, and awkwardly betray that *artificial* ſource, from whence it chiefly has its riſe. And if we allow them to have this qualification, then I am alſo perſuaded that, *that* taſte which enabled them to make the *emphaſis of force* properly as to *quantity*, will alſo direct them judiciouſly with regard to its *place*. And if we

farther

farther conſider, that there is a great deal more of *eaſe* and *nature* in the execution of any art, where we follow our own taſte, than when we are bare imitators of another perſon's; that ſomething of *variety*, where it can be indulged, is preferable to *uniformity*, and that a delivery already on the wing, as it were, may often reach in this ſpecies of emphaſis what may be called a pleaſing *anomaly*, it appears, that beſides being unneceſſary, theſe marks would in ſome degree prove a *hindrance* to good reading.

Here we ſuppoſe two kinds of emphaſis, and a difference between their characters: but what muſt we think of a plan for inſtructing learners to read, which confounds them both together? In ſome of theſe initiating books lately

publiſhed, this will appear to be the caſe; and accordingly often one half, and ſeldom leſs than one third or one fourth of the matter on a page is pointed out by a different type to be emphatical. Now if we ſuppoſe the learner to be perfectly maſter of the *emphaſis of ſenſe* as to voice, it is natural to expect he will uſe it conſtantly, wherever he meets with ſuch matter; which emphaſis, beſides its being perhaps of too violent a caſt to be *ſtill* agreeable, &c. has evidently now and then a chance to ſtrike out a *wrong* meaning, a fault doubtleſs of a greater kind than if no emphaſis were attempted at all. But if this was not the caſe, or if the pupil ſhould endeavour to avoid an *uniformity* in theſe emphatical elevations, it would be found on trial, that, where he was

not

not inſtantly aſſiſted by the voice of his teacher (a thing to be ſuppoſed very common) he would be exceedingly apt to make them all either too high or otherwiſe too groſs. For as the mind has now neither *nature*, *habit*, nor *precedent* for its guide, the magnitude of the emphaſis muſt be determined by ſomething *accidental*, and I apprehend, that the idea formed of the difference there is between the two types, the matter is printed in, will have the greateſt ſway in ſuggeſting the manner of delivering the emphatical and unemphatical words. Hence as this idea muſt for the moſt part be an extravagant one, may it not be concluded on good grounds, that this plan of printing books for the inſtruction of children in the art of reading, is ſo far from

being likely to anſwer the uſeful purpoſe for which it was intended, that perhaps it would not have been eaſy to have fallen upon a more dangerous expedient.——Theſe objections aroſe chiefly from a bare conſideration of the ſcheme in queſtion; and an ingenious friend, who has had the greateſt opportunity to try it, tells me his experience has confirmed their truth in a thouſand inſtances *.

* If after all we have urged above, it ſhould appear that marks for the latter kind of emphaſis *may* be of uſe to young perſons learning to read, the ſingle circumſtance reſpecting the influence the idea of the difference between the appearance of the two kinds of types has in forming the emphaſis, muſt I think, ſet *that* plan intirely aſide. And perhaps an accent (') placed over ſuch words as require *the emphaſis of force*, while the *emphaſis of ſenſe* has a different character, may be as eligible a method of diſtinguiſhing theſe energies as any other.

CHAPTER

The Seventh.

How Speech is produced, and of the difference between ſpeaking and ſinging.

IF the natural current of air which paſſes in ordinary through a perſon's mouth, either into or out of the lungs, be urged a little more forcibly than uſual, we may obſerve, that, in conſequence of the different openings of the mouth, poſition and motion of the tongue, lips, &c. it will produce a faint kind of ſound, which may be eaſily modified into notes ſo far ſimilar to thoſe uſed in ſinging, that the air of a tune may be communicated by it.

Theſe effects of the paſſing breath taken in *all* their appearances conſtitute what is called *articulation*, or that ſpecies of ſound which is peculiar to oral language. Hence we have the method of communicating our thoughts by what is called *whiſpering*; which though a manner of delivery, that can only be underſtood at a ſmall diſtance, is nevertheleſs far from being indiſtinct or unintelligible in its voices.

From this it appears, that what is commonly underſtood by ſpeech muſt require ſomething more in its formation than the particulars hitherto taken notice of, and that is, in ſhort, as we are told by anatomiſts, a peculiar kind of aperture, called the *glottis*, through which in ſpeaking the air muſt paſs from

from the lungs to the mouth. The lips of this opening, they tell us, are very elaſtic and ſonorous, and by the help of their governing muſcles may be variouſly dilated and contracted. Hence ariſes (by the air being forced into undulatory motions as it paſſes through it) thoſe different and reed-like ſounds we may perceive to be formed in the throat, and which, though the mouth be ſhut, may at any time be produced.

It may be inferred from this account of the glottis and its effects, that in ordinary breathing, the muſcles which govern it, are relaxed ſo much as to leave an orifice wide enough for the air to paſs freely through it, without ſhaking the adjacent parts, ſo as to produce

ſound. But, on the contrary, when we are inclined to ſpeak or ſing, a contraction enſues, which cauſes the air, from the impediment it meets with, to actuate the ſounding cartilages with a tremulous motion; and according to the degree of this contraction (and conſequent ſmallneſs of the aperture) the reſulting tones vary in magnitude through all the compaſs of the voice, from the loweſt tone to the higheſt. The current of air which produces this ſound, being articulated, as in *whiſpering*, produces ordinary ſpeech; and what makes the articulation louder in the preſent caſe, than in the other juſt mentioned, is probably nothing more than the *co-exiſtence* of the ſound of the glottis: For two adjacent ſounds of whatever kind, produced together, and both audible, always

ways ſeem to encreaſe or ſtrengthen each other *.

It has been matter of diſpute among philoſophers, whether the tones formed in the glottis ſuffer any alteration in the mouth, as to *gravity* and *acuteneſs*; ſome (as *Dionyſius* of *Halicarnaſſus*, and after him *Lord Kamis*) believing that in pronouncing with the ſame aperture, the voice may be varied in tone to the extent of three notes and a half, while others with more probability (as *Ammonius*, and the incomparable author of *Hermes*, &c.) are of opinion, that nothing farther can happen to it, than the acceſſary qualities given it by articula-

* This idea of articulation is the more particularly opened, in order to prevent the notion, that ſound conſidered in the *abſtract* is capable of articulation; which I apprehend is as erroneous, as at firſt view it may appear plauſible.

tion.

tion. In ſupport of this laſt account, it may be obſerved, that though the natural ſounds of a *haut-boy*, *organ-pipe*, &c. may be flattened and ſharpened by ſome trifling alteration of their conſtituent parts, yet when theſe ſounds are once completely formed, and, as one may ſay, have got beyond the limits of the inſtrument, their muſical tones receive no alteration from ſurrounding objects, farther than *ſtrength*, *weakneſs*, and the like caſual adjuncts. Nor does the communication of the wind-pipe with the mouth, I apprehend, create any objection againſt this doctrine; ſince the cavity of the latter is too great, in proportion to that of the former, to make them both conſidered as parts of the ſame inſtrument for generating the tones of voice in ſpeaking. We may perceive,

perceive, however, in ſounding the notes contained in the full extent of the voice, that the mouth will naturally alter its ſhape; but this ſeems to be owing to ſome effect it has upon the glottis, in contracting or opening it *farther* than it would be eaſy or perhaps practicable to do by the muſcles which command it, merely in conſequence of the will, and not to any alteration it gives to the tones of the emitted ſounds *.

* This I take to be fully proved by theſe eaſy experiments. A common and not extenſive compaſs of notes may be ſounded with the mouth quite ſhut, and the tongue perfectly at reſt. And if, while dwelling upon any particular note, as in ſinging, we deſignedly alter the ſhape of the mouth, &c. we ſhall find that its *tone* continues ſtill the ſame, and that all the change which will be made is only in the *accompanying* ſounds formed by the percuſſions of the breath againſt the *varying* obſtacles of the mouth.

As

As the method of articulating ſound has been but ſlightly touched upon above, we ſhall here explain it a little farther, by deſcribing the formation of two or three particular words.

In ſpeaking the word *ſleep*, we ſhall find, that, by the air paſſing pretty forcibly over the top of the tongue, as its end gently approaches the gums of the higher row of teeth, a hiſſing kind of noiſe is created: Immediately after the commencement of this, while the tongue is eaſily carried towards the roof of the mouth (as in pronouncing the letter L) the glottis begins to ſound, which is no ſooner heard, than the word is compleated by an abrupt cloſing of the lips. In the formation of the word *paſs* the glottis begins to

ſound

ſound with a haſty opening of the lips, and is concluded with the hiſſing poſition of the tongue above-mentioned. The word *them* is formed by a gentle paſſage f the breath over the tongue, while its end is juſt projected between the teeth, and ſlightly touching the higher row, and the lips leiſurely drawn together as the ſound is emitted from the glottis. Conceiving the aſſiſtance of the ſound from the wind-pipe as before, the beginning of the word *ruff* is made by a tremulous motion of the point of the tongue againſt the roof of the mouth, and concluded by a pretty briſk blowing of the air through the teeth againſt the upper lip, while the tongue is touching the lower row of teeth.

In

In like manner it would be eaſy to lay down the formation of any other word of one or more ſyllables; for every ſyllable in a word is pronounced diſtinctly and independent of the reſt.

Thus we find, agreeably to what was ſaid before, that ordinary articulation is effected by variouſly beginning, ending, or accompanying the ſound produced from the wind-pipe with that ſpecies of ſound uſed in whiſpering, as it is modified by a number of different motions, poſitions, and affections of the mouth, lips, teeth, tongue, &c.

It may be farther obſerved, in order to diſcover the difference between the tones uſed in *ſpeaking* and *ſinging*, that in the former, the ſound from the glottis never begins before, nor continues after the

the articulation of every diſtinct ſyllable *, nay, that generally it only exiſts in the middle of this formation; and alſo that during the very ſhort time of its being

* I do not expect the reader will agree with me at firſt in this account of the manner in which the glottis gives its ſounds in pronunciation. He will probably think that the ſound is *continued*, and broken into ſmall parts by the tongue, lips, &c. But let us put it to the teſt of experiment. Firſt, let a perſon try to make an evidently continued ſound, and inſtead of *ſpeaking*, I dare ſay he will find himſelf *ſinging*, and that it is not in the power of articulation to break it into portions. Next, let him pronounce any long word by ſyllables, at a very perceiveable diſtance from one another at the firſt, and then nearer and nearer by degrees, till they make the uſual manner of ſounding the word, and he will perceive in every degree of quickneſs of the ſucceſſion, that the ſound of the glottis naturally ceaſes, and ſo by a kind of analogy it is inferred that in their quickeſt ſucceſſion (i. e. when they form the word as commonly pronounced) they make no otherwiſe a *continued* ſound than by following one another

being heard, it is frequently not fixed as to tone but (from a change in the aperture) manifeſts an undulatory whining kind of inflection.

Farther: Were the ſounds of the glottis, which aſſiſt in ſpeaking, continued ſo as to be properly diſtinguiſhed, I apprehend we ſhould find them ſometimes differing from one another by intervals of a very conſiderable magnitude, but moſt commonly by the ſmalleſt part of a note †.

Speech

another without being interrupted by any *perceptible* pauſe. This property ſhould in the ſubject before us be carefully attended to, as it diſcovers, ſlight as it may ſeem, one of the chief characteriſtics of the ſounds belonging to ſpeech.

† The author to the *Introduction to the Art of Reading* before-mentioned, is of opinion, that though there is (and ought to be) a different *key*, as he calls it, uſed in every ſentence, or capital part

Speech then may be defined "a ſuc-
"ceſſion of very ſhort ſounds emitted
"with

part of a ſentence, or period, according to the nature of the ſubject, yet there is (and ought to be) no elevation or depreſſion of the voice on particular words in the courſe of either ſpeaking or reading only one complete ſentence, &c.; the whole being conveyed in preciſely the ſame tone. (See p. 27. note, p. 36.) In ſupport of this opinion he tells us (note, p. 117.) that on reading ſeveral paſſages from *Milton* and other poets to one of our greateſt maſters in muſic, he "after "paying the utmoſt attention to the ſeveral arti-"culate ſounds in each ſentence, declared them "to be all of the ſame tone."

I am as far from diſputing the niceneſs of this muſician's ear, as I am from thinking my own any way particularly diſtinguiſhing, yet I am inclined to believe both our author and his friend have fallen into a miſtake, for want of making their experiments properly; which what follows perhaps might tend to rectify.

As the ſounds emitted from the trachea in reading and ſpeaking are ſo very tranſitory, and their difference often ſo very minute, it is almoſt next to impoſſible for the ear to catch and eſti-

" with eaſe through the glottis at the
" pronunciation of every diſtinct ſylla-
" ble,

mate them, as they ariſe in the courſe of *common* delivery. But, if any perſon with a tolerable ear will endeavour, according to the hint above, to *preſerve* the tones which *ſeem* to be of different heights in his ſpeaking or reading, ſufficiently long to let them characterize themſelves, or put ſome inſtrument in uniſon with them, I dare ſay, after a little practice (which will ſometimes be required to be clear about it) he will be ſatisfied, that in pronouncing two or more words of the ſame ſentence, there are frequently elevations and depreſſions of the tones in queſtion.—We may have another way of ſatisfying ourſelves pretty well of the truth of what is here advanced, by pronouncing any proper period with deſign *all of a height* and under the ſame aperture of the glottis. For in that caſe the very different appearance the modulation has from what it would have, if faſhionably read, muſt lead us to conclude, that the variable caſt of the common delivery muſt be owing to a variation in the tones iſſuing from the glottis to embody, as it were, the diſtinct ſyllables.

In

" ble, frequently ſhifting at once, or " *gliding* in a wave-like manner through " ſmall immeaſurable intervals, and " now and then *leaping* from one " muſical note to another conſidera- " bly diſtant; but in all caſes arti- " culated by the effluent breath as it " is differently affected by the organs " of the mouth." As to ſinging, I conceive its deſcription to be pretty obvious: " It is a ſucceſſion of ſounds

In the account of emphaſis given page 36, we ſaid it was only a *fuller* and *louder* pronunciation of the word on which it was to fall; and here it may not be amiſs to add, that beſides theſe properties, there is ſome reaſon to ſuſpect, that it is at the ſame time attended with a ſlight inflexion of the voice to a tone *a little more elevated*, than it would have been conveyed in as a common word. Whether it be or be not ſo is matter of very ſmall conſequence, ſave only as it relates to *ſpeculation*, the chief object of this chapter.

" from the glottis, which, whatever be " the quantity of their leaps or inter- " vals, always agree with ſome note of " an eſtabliſhed meaſurable ſcale; reſt- " ing *perceptibly* upon every note; re- " quiring a much more forcible reſpira- " tion of the breath than common; " capable of ſeveral muſical graces (as " the *ſhake, ſwell,* &c.) and, when it is " the vehicle of words, frequently " heard after the articulation is at an " end." Hence it appears to me (and I imagine it will do ſo to better judges) that, not to repeat any other, the eſſential and chief difference between the tones uſed in ſpeaking and ſinging lies in the latter being carried on by diſtinct intervals of ſome continuance, that will harmonize with other accompanying ſounds,

ſounds, while the former is in general made up of ſuch minute and evaneſcent variations and inflexions of voice, as could not poſſibly have a place in any ſcale of practical muſic whatever.

CHAPTER

The Eighth.

MODULATION*.

EVERY perſon muſt have obſerved, that in ſpeaking, the voice is ſubject to an alteration of ſound, which

* The author of the *Introduction to the Art of Reading*, not allowing that there is any variation of tone, as to *high* and *low*, in the delivery of a complete period or ſentence, places modulation ſolely in the diverſification of the key-note, and the variety of ſyllables, as to *long* or *ſhort*, *ſwift* or *ſlow*, *ſtrong* or *weak*, and *loud* or *ſoft*. As we are of a different opinion, our idea of modulation is confined purely to *harmonious inflexions of voice*. Theſe qualities of words it is true add greatly both to the force and beauty of delivery; yet ſince ſome of them are fixed and not arbitrary (as *long* and *ſhort*) and the others (of *ſwift* and *ſlow*, *ſtrong* and *weak*, *loud* and *ſoft*) may be conſidered as modes

which in ſome meaſure reſembles the movement of a tune. Theſe ſounds however are evidently nothing like ſo much varied as thoſe that are ſtrictly muſical, and we have attempted to ſhew in the preceding chapter, that beſides this they have an eſſential difference in themſelves. Nevertheleſs, from the general ſimilitude of theſe two articles, they poſſeſs ſeveral terms in common, and the particular we have now to examine is in both of them called *modulation*. This affection of the voice, being totally *arbitrary*, is differently characterized in different parts of the world,

modes of execution, which do not affect the modulation as to *tone*, it will agree beſt with our plan to eſteem theſe properties as reſpectively belonging to the eſtabliſhed laws of *pronunciation*, and the *imitative* branch of expreſſion mentioned in the end of the enſuing chapter.

and through the power of cuſtom every place is inclined to think their own the only one natural and agreeable, and the reſt affected with ſome barbarous twang or ungainly variation *. It may be obſerved, however, that though there is a general uniform caſt or faſhion of modulation

* From what accounts we have remaining of the modulation of the antients, it appears to have been highly ornamented, and apparently ſomething not unlike our modern *recitative:* Particularly that of their theatric declamation was muſic in its ſtricteſt ſenſe, and accompanied with inſtruments. In the courſe of time and the progreſs of refinement this modulation became gradually more and more ſimple, till it has now loſt the genius of muſic, and is intirely regulated by taſte. At home here every one has heard the *ſing-ſong* cant, as it is called, of

Ti ti dum dum, ti ti dum ti dum de,
Ti dum ti dum, ti dum ti dum dum te,

which

dulation peculiar to every country, yet it by no means follows, that there is or can be any thing fixed in its application to particular paſſages; and therefore we find different people will in any given inſtance uſe modulations ſomething different, and nevertheleſs be each of them equally agreeable.

But quitting theſe general remarks we ſhall (as our purpoſe requires it)

which though diſguſtful now to all but mere ruſtics, on account of its being out of faſhion, was very probably the favourite modulation, in which heroic verſes were recited by our anceſtors. So fluctuating are the taſte and practices of mankind! But whether the power of language over the paſſions has received any advantage from the change juſt mentioned, will appear at leaſt very doubtful, when we recollect the ſtories of its former triumphs, and the inherent charms of muſical ſounds.

conſider

conſider the properties of modulation a little more minutely.

Firſt then we may obſerve, that in ſpeaking there is a particular ſound (or *key-note*, as it is often called) in which the modulation for the moſt part runs, and to which its occaſional inflexions either above or below may in ſome reſpects be conceived to have a reference, like that, which common muſic has to its key-note. Yet there is this difference between the two kinds of modulation, that whereas the firſt always concludes in the key-note, the other frequently concludes a little below it *.

This

* As muſical ſounds have always an harmonical reference to a key or fundamental note, and to which the mind is ſtill ſecretly attending, no piece of muſic would appear perfect, that did not cloſe

This key-note in ſpeaking is generally the ſound given at the outſet of every complete ſentence or period, and it may be obſerved on ſome occaſions to vary its pitch through the limits of a muſical interval of a conſiderable magnitude. The tones, that fall a little lower than the key at the cloſe of a ſentence or period, are called *Cadences*. Theſe cadences, if we are accurate in our diſtinctions, will, with reſpect to their offices, be found of two kinds, though they meet ſo frequently together, that

cloſe in it, and ſo naturally put an end to expectation. But as the tones uſed in ſpeech are not muſical; and therefore cannot refer harmonically to any other ſound, there can be no neceſſity that this terminating ſound (and which we immediately below term the *cadence)* ſhould either be uſed at all, or follow any particular law as to form, &c. farther than what is impoſed by taſte and cuſtom.

it

it may be beſt to conceive them only as anſwering a double purpoſe. One of theſe offices is to aſſiſt the ſenſe, and the other to decorate the modulation. An account of the firſt may be ſeen in the following chapter on *Pauſes* *; and the latter I preſume will be found to ſhew itſelf pretty frequently in every thing grave and plaintive, or in poetic deſcriptions and other highly ornamented language, where the mind is by its influence brought to feel a placid kind of dignity and ſatisfaction. —Theſe two cadences therefore may be conveniently diſtinguiſhed by applying to them reſpectively the epithets *ſignificant* and *ornamental* †.

* Chap. XI. † See the Defin. Chap. XV.

We

We have obſerved in the introductory chapters, that reading ſhould in ſome things differ from ſpeaking; and I am inclined to believe, for the following reaſons, that the particular under conſideration is one, which ought to vary a little in theſe arts.

Modulation in reading ſerves a two-fold purpoſe. At the ſame time that it gives pleaſure to the ear on the principles of harmony, it contributes through that medium to preſerve the attention. And ſince written language (when not purely dramatical) is in general more elegant in its conſtruction, and muſical in its periods, than the oral one; and ſince many intereſting particulars are wanting in reading, which are preſent in ſpeaking, that contribute greatly to fix the regard of the hearer, it ſeems reaſonable,

reaſonable, in order to do juſtice to the language, and in part to ſupply the incitements of attention juſt alluded to, that in the former of theſe two articles a modulation ſhould be uſed ſomething more harmonious and artificial than in the latter. Agreeably to this reaſoning, I believe we ſhall find every reader, on a narrow examination, adopt more or leſs a modulation thus ornamented: Though, after all, I muſt acknowledge there are better grounds to believe that the practice has been hitherto directed intuitively by nature, than that it was diſcovered by the inductions of reaſon; and with more pleaſure to find this agreement between theſe ſovereign ſiſters, than inclination to enlarge upon it, I haſten to lay down what I have to add by way of rule for a modulation to

be

be uſed in reading. " In every thing " dramatic, colloquial, or of ſimple " narrative, let your modulation be " the ſame as in ſpeaking; but when " the ſubject is flowry, ſolemn or dig- " nified, add ſomething to its harmony, " diverſify the key-note, and encreaſe " the frequency of cadences in pro- " portion to the merit of the compoſi- " tion."

It will readily be ſeen, that the precepts here drawn from a compariſon between ſpeaking and reading, would be very inadequate, were they left deſtitute of the aſſiſtance of *taſte* and the opportunity of *frequently hearing and imitating maſterly readers*. And indeed to theſe two great auxiliaries we might very properly have referred the whole matter at once, as capable of giving ſufficient directions,

directions, had we not remembered, that our plan required us to found ſeveral of our rules as much on the principles of a philoſophical analyſis, as on thoſe more familiar ones, which will be found of greater efficacy in real practice.

CHAP-

CHAPTER

The Ninth.

EXPRESSION,

First, as to the Tones of the Voice.

THERE is no compoſition in muſic, however perfect as to key and melody, but, in order to do juſtice to the ſubject and ideas of the author, will require in the performing ſomething more than an exact adherence to *tune* and *time*. This ſomething is of a nature too, which perhaps can never be adequately pointed out by any thing graphic, and reſults intirely from the taſte and feeling of the performer. It is that which chiefly gives muſic its

power over the paſſions, and characteriſes its notes with what we mean by the words *ſweet*, *harſh*, *dull*, *lively*, *plaintive*, *joyous*, &c.; for it is evident every ſound conſidered abſtractedly, without any regard to the movement, or high and low, may be thus modified. In practical muſic this commanding particular is called *Expreſſion*; and as we find certain tones analogous to it frequently coaleſcing with the modulation of the voice, which indicate our paſſions and affections (thereby more particularly pointing out the meaning of what we ſay) the term is uſually applied in the ſame ſenſe to ſpeaking and reading.

Theſe tones are not altogether peculiar to man. Every animal, that is not dumb, has a power of making ſeveral of them. And from their being able, unaſſiſted

aſſiſted by words, to manifeſt and raiſe their kindred emotions, they conſtitute a kind of language of themſelves. In this language of the heart man is eminently converſant; for we not only underſtand it in one another, but alſo in many of the inferior creatures ſubjected by providence to our ſervice.

The expreſſion here illuſtrated is one of the moſt eſſential articles in good reading, ſince it not only gives a finiſhing to the ſenſe, but on the principles of ſympathy and antipathy, has alſo a peculiar efficacy in intereſting the heart. It is likewiſe an article of the moſt difficult attainment, as it appears from what follows, that a maſterly reader ought not only to be able to incorporate it with the modulation properly as

to *quality*, but in any degree as to *quantity*.

Every thing written being a proper imitation of ſpeech, expreſſive reading muſt occaſionally partake of all its tones. But from what was ſaid in the introductory chapters of the difference between reading and ſpeaking, it follows, that theſe ſigns of the emotions ſhould be leſs ſtrongly characterized in the former article than in the latter. Again; as ſeveral of theſe tones of expreſſion are in themſelves agreeable to the mind, and raiſe in us agreeable emotions (as thoſe of *pity*, *benevolence*, or whatever indicates *happineſs*, and *goodneſs* of heart) and others diſagreeable (as thoſe of a *boiſterous*, *malevolent*, and *depraved* nature, &c.) it farther appears, ſince reading

ing is an art *improving* and not *imitating* nature *, that in whatever degree we abate the expreſſiveneſs of the tones above alluded to in the firſt caſe, it would be eligible to make a greater abatement in the latter. But as to the quantities and proportional magnitudes of theſe abatements, they, like many other particulars of the ſame nature, muſt be left ſolely to the taſte and judgment of the reader.

To add one more remark, which may be of ſervice on more accounts than in ſuggeſting another reaſon for the doctrine above. Let it be remembered, that though in order to acquit himſelf agreeably in this article of expreſſion, it will be neceſſary every reader ſhould

* See Chap. XII.

feel his ſubject as well as *underſtand* it, yet, that he may preſerve a proper eaſe and maſterlineſs of delivery, it is alſo neceſſary he ſhould guard againſt diſcovering too much emotion and perturbation.

From this reaſoning we deduce the following rule for the tones, which indicate the paſſions and emotions.

" In reading, let all your tones of " expreſſion be borrowed from thoſe of " common ſpeech, but ſomething more " faintly characterized. Let thoſe " tones, which ſignify any diſagreeable " paſſion of the mind, be ſtill more " faint than thoſe, which indicate " their contrary; and preſerve yourſelf " ſo far from being affected with the " ſubject, as to be able to proceed

" through

" through it with that peculiar kind of " eaſe and maſterlineſs, which has its " charms in this, as well as every other " art."

I ſhall conclude this chapter with the following obſervation, which relates to ſpeaking as well as reading. When words fall in our way, whoſe " ſound " ſeem an echo to the ſenſe," as *ſquir*, *buzz*, *hum*, *rattle*, *hiſs*, *jarr*, &c. we ought not to pronounce them in ſuch a manner, as to heighten the imitation, except in light and ludicrous ſubjects. For inſtance, they ſhould not in any other caſe be ſounded *ſquir.r.r—buzz.z.z—hum.m.m—r.r.rattle*, &c. On the contrary, when the imitation lies in the *movement*, or *flow and ſtructure of a whole paſſage* (which frequently happens in

poetry *) the delivery may always be allowed to give a heightening to it with the greateſt propriety; as in the following inſtances, out of a number more, which every experienced reader will quickly recollect.

In theſe deep ſolitudes and awful cells,
Where heav'nly-penſive Contemplation dwells,
And ever-muſing Melancholy reigns—
Pope's Eloiſa to Abelard.

With eaſy courſe
The veſſels glide, unleſs their ſpeed be ſtopp'd
By dead calms, that oft lie on theſe ſmooth ſeas.
Dyer's Fleece.

* On the nature and uſe of this embelliſhment, ſee a little work lately publiſhed, called *Obſervations on the Correſpondence between Poetry and Muſic*, which appears to the author of this tract a highly-finiſhed ſpecimen of literary taſte and philoſophical criticiſm.

Softly

Softly ſweet in Lydian meaſure,
Soon he ſooth'd her ſoul to pleaſure.
Dryden's Ode on St. Cecilia's day.

Still gathering force it ſmoaks, and, urg'd amain,
Whirls, leaps, and *thunders down impetuous to the plain.* *Pope's Iliad. B.* 13.

For who to dumb forgetfulneſs a prey,
This pleaſing anxious being ere reſign'd,
Left the warm precincts of the chearful day,
Nor caſt *one longing ling'ring look behind?*
Grey's Elegy.

CHAP-

CHAPTER

The Tenth.

EXPRESSION, *Secondly, as to face and geſture.*

BESIDES the particular tones and modifications of voice above deſcribed, which always accompany and expreſs our inward agitations, nature has in theſe caſes endowed us with another language, which inſtead of the ear, addreſſes itſelf to the eye, thereby giving the communications of the heart a double advantage over thoſe of the underſtanding, and *us* a double chance to preſerve ſo ineſtimable a bleſſing. This language is what ariſes from the different, almoſt involuntary movements and

and configurations of the face and body in our emotions and paſſions, and which, like that of tones, every one is formed to underſtand by a kind of intuition.

When men are in any violent agitation of mind, this co-operating *Expreſſion* (as it is called) of face and geſture is very ſtrongly marked, and totally free from the mixture of any thing, which has a regard to gracefulneſs or what appearance they may make in the eyes of others. But in ordinary converſation, and where the emotions are not ſo warm, faſhionable people are perpetually inſinuating, into their countenance and action, whatever they imagine will add to the eaſe and elegance of their deportment, or impreſs on the ſpectator an idea of their amiableneſs and breeding.

ing. Now though the above-mentioned natural organical ſigns of the emotions ſhould accompany every thing ſpoken, yet from what was obſerved in the introductory chapters (like the tones we have juſt treated upon) they ſhould in reading be much leſs ſtrongly expreſſed, and thoſe ſuffer the greateſt diminution, that are in themſelves the moſt ungainly. And as it was in the laſt chapter recommended to the reader to preſerve himſelf as far from being affected in all paſſionate ſubjects, as to be able to keep a temperate command over the various affections of the voice, &c.; ſo under the ſanction of this ſubordinate feeling he may accompany his delivery more frequently with any eaſy action or change of face, which will contribute to ſet off his manner,

manner, and make it agreeable on the principles of art.

As theſe calm decorations of action (as I may call them) are not altogether natural, but have their riſe from a kind of inſtitution *, they muſt be modeled by the practices of the polite. And though mankind differ from one another ſcarce more in any particular, than in that of talents for adopting the graceful actions of the body, and hence nothing determinate can be ſaid of their nature and frequency, yet even thoſe, moſt

* Beſides the natural ſigns, we have many in uſe that are inſtituted (ſuch as the various ones of ſalutation, &c.) which may be eaſily recollected.—A word on the practices of the antients will be found in Chapter XIII. And ſhould the reader be deſirous of ſeeing theſe kinds of ſubjects treated at large, he may meet with ſatisfaction from the *Abbes de Condillac and du Bos.*

happily

happily calculated to acquit themſelves well in their uſe, might profit by conſidering it is better greatly to abridge the diſplay, than to over-do it ever ſo little. For the peculiar modeſty of deportment, with which the inhabitants of this kingdom are endowed, makes us in common endeavour to ſuppreſs many ſigns of an agitated mind; and in ſuch caſes the bodily ones in particular are very ſparingly uſed. We have alſo a natural and rooted diſlike to any kind of affectation, and to no ſpecies, that I can recollect, a greater, than to that, which is ſeen in a perſon, who pretends to mimicry and courtly geſture, without poſſeſſing the advantages and talents they require, and of which not many people comparatively ſpeaking have any remarkable ſhare.

The

The inference of this is too obvious to need drawing out, and I would particularly recommend it to the conſideration of thoſe readers, who think the common occurrences of a news-paper, &c. cannot be properly delivered without a good deal of elbow-room.

Although it is impoſſible to come to particulars in any directions of this kind, yet there is one article of our preſent ſubject, on which a ſerviceable remark may be made. In ordinary diſcourſe, when we are particularly preſſing and earneſt in what we ſay, the eye is naturally thrown upon thoſe, to whom we addreſs ourſelves. And in reading, a turn of this organ now and then upon the hearers, when any thing very remarkable or intereſting falls in the way, has a good effect in gaining

it

it a proper attention, &c. But this ſhould not be too frequently uſed; for if ſo, beſides its having a tendency to confound the natural importance of different paſſages, it may not be altogether agreeable to ſome to have their own reflexions broke in upon by a ſignal, which might be interpreted to hint at their wanting regulation.

One obſervation more, and then I ſhall attempt to recapitulate the ſubſtance of this chapter in the form of a precept. Though it is, when ſtrictly examined, inconſiſtent, both in ſpeaking and reading, to imitate with action what we are deſcribing, yet as in any thing *comic* ſuch a practice may ſuggeſt ideas, that will *accord* with thoſe of the ſubject, it may there be now and then

then indulged in either of these articles *.

The Rule for Action, &c. in Reading.

" In a manner, similar to that directed
" with regard to tones, moderate your
" bodily expressions of the signs of the
" emotions. And in order to supply,
" as it were, this deficiency, introduce
" into your carriage such an easy grace-
" fulness, as may be consistent with
" your acquirements in these particu-
" lars, and the necessary dread, which
" should ever be present of falling into
" any kind of affectation or gri-
" mace."

* See Quintilian, Chap. III. Book XI.

CHAPTER

The Eleventh.

PAUSES.

SPEECH conſiſting of a ſucceſſion of diſtinct words, muſt naturally be liable [both from a kind of accident, and a difficulty there may be in beginning certain ſounds or portions of phraſes immediately on the ending of certain others] to ſeveral ſmall intermiſſions of voice; of which, as they can have no meaning, nothing farther need here be ſaid. There are, however, ſome pauſes, which the ſenſe neceſſarily demands, and to theſe the ſubſtance of this chapter is directed.

Theſe

Theſe pauſes are in part to diſtinguiſh the members of ſentences from one another, the terminations of complete periods, and to afford an opportunity for taking the breath. Beſides this, they have a very graceful effect in the modulation, on the ſame account they are ſo eſſential to muſic.—In both articles, like blank ſpaces in pictures, they ſet off and render more conſpicuous whatſoever they disjoin or terminate.

Were language made up of nothing but ſhort colloquial ſentences, theſe pauſes, though they might do no harm, and would generally be graceful, would however be ſuperſeded as to uſe by the completeneſs and *narrowneſs*, as I may ſay, of the meaning. But in more diffuſe language, compoſed of ſeveral detached ſentences, and which requires

ſome degree of attention in order to take in the ſenſe, the intermiſſions of voice under conſideration are of the greateſt ſervice, by ſignifying to the mind the progreſs and completion of the whole paſſage. Now though in extenſive and differently formed periods there may be members whoſe completeneſs of ſenſe might be conceived of various degrees, and hence might ſeem to require a ſet of pauſes equally numerous; yet, ſince the ſenſe does not altogether depend upon theſe intermiſſions, and their ratios to one another, if capable of being properly defined, could not be accurately obſerved, grammarians have ventured to conceive the whole claſs of pauſes as reducible to the four or five kinds now in uſe, and whoſe marks

marks and ratios are well known *; preſuming that under the eye of taſte, and with the aſſiſtance of a particular to be next mentioned, they would not fail in all caſes to ſuggeſt intermiſſions

* Suppoſing the *comma* (,) one *time*, the *ſemi-colon* (;) will be two; the *colon* (:) three, and the *period* (.) as alſo the marks of *interrogation* (?) and *admiration* (!) four of theſe times. The blank line (— or ---) and the *breaks* between *paragraphs* intimate ſtill greater times, and by the ſame analogy may be reckoned a double and quadruple period reſpectively. Now and then theſe blank lines are placed immediately *after* the ordinary points, and then they are conceived only as ſeparating for the *eye* the different natures of the matter;—as a queſtion from an anſwer; — precept from example; — premiſes from inferences, &c. in which caſe their import is evident. But of late ſome authors have not ſcrupled to confound theſe diſtinctions, and to make a blank ſerve for all the pauſes univerſally, or the mark of an indefinite reſt, the quantity of which is left to the determination of the reader's taſte. A practice, I ſhould imagine, too deſtructive of the intended preciſion of theſe typical notices to ſee it much longer adopted.

of voice ſuitable to the ſenſe. But in many of theſe extenſive and complex periods rounded with a kind of redundancy of matter, where the full ſenſe is long ſuſpended, and the final words are not very important, there would be ſome hazard of a miſapprehenſion of the termination, had we not more evident and infallible notice of it, than that which is given by the pauſe. This notice is the *cadence*, referred to in the chapter on modulation; which, as is there obſerved, beſides the ornamental variety it affords, appears from theſe remarks to be a very neceſſary and ſerviceable article in perſpicuous delivery.

As this cadence naturally accompanies the end of every intire ſenſe, circumſtanced as above-mentioned, it may

may ſometimes fall before the *ſemicolon*, but more generally before the *colon*, as well as the period: For theſe marks are often found to terminate a complete ſenſe, and in theſe caſes the relation what follows has to what went before is ſignified to the mind by the relative ſhortneſs of the ſtop, and the form of introducing the additional matter. Nor can any bad conſequence ariſe from thus founding diſtinctions on ratios of time, which it may be ſaid are too nice to be often rightly hit upon; for if a confuſion ſhould happen between that of the *colon* and *period*, there is perhaps ſo trifling a difference between the nature of the paſſages they ſucceed, as to make a ſmall inaccuracy of no conſequence. And as to the reſts of the ſemicolon and period, it will not be

eaſy to miſtake about them, as their ratio is that of two to one. Add to this the power, which the matter and introduction of the ſubſequent paſſages have to rectify any ſlight error here made, and we ſhall be fully ſatisfied, that the pauſes, as uſually explained, with the cadence above deſcribed, and a proper knowledge of the language, will convey ſufficient information to the underſtanding of the conſtructive nature of the paſſages, after which they are found.

As this account of the pauſes, &c. differs ſomething from that given in the *Lectures on Elocution*, I ſhall next briefly mention it, and add a word or two by way of reply.

Here in ſhort it is ſuppoſed, that in natural delivery, not only the full ſtops,

but

but all the various ſubordinate ones are preceded and *indicated* by a kind of tone *. Theſe the author ſays by a *ſhort cut* are by our maſters in reading, for the moſt part, abſurdly reduced to two, that are *artificial*; "One, which "marks that the ſenſe is not com- "pleted, and another which ſhews that "the ſentence is cloſed." As the ſubject is of no great importance, I ſhall little more than barely mention my opinion of the tones preceding pauſes in general, without advancing all, that might be urged in its ſupport. Firſt then, I am inclined to believe we have no tones in reading purely to *indicate* that a ſentence is unfiniſhed; as a pauſe ſhort of the length of a period, and

* See *Lectures on Elocution*, pages 16, 76, and 109.

without

without being led in by the cadence, ſufficiently marks the incompleteneſs in all caſes. And if we try by the ear to diſcover this tone, by ſuppoſing a ſentence lengthened with two or three more words, which would follow naturally from a ſlight turn of the phraſe, we ſhall find that the laſt word of the original phraſe will have in both caſes exactly the ſame tone *.

Secondly,

* Thus in the following ſentence,

> That ſorrow which dictates no *caution*, that fear which does not quicken our *eſcape*, that auſterity which fails to *rectify* our affections, are vain and unavailing.
>
> *Rambler.*

if we make a few alterations, ſo as to bring different words before the commas, and write it in this manner —

> That ſorrow which dictates no *caution* in our actions, that fear which does not quicken

Secondly, I am induced to think, that the tones which immediately precede all pauſes in natural ſpeech, except that of the full ſtop, are nothing more than thoſe expreſſive ones taken notice of Chapter the Tenth, which are naturally annexed to the modulation, and ariſe, as it were, from a bare *ſection* of this compound thread, not from an intended artful preparation to ſignify its termination †.

But

quicken our *eſcape* from evil, that auſterity which fails to *rectify*, are vain and unavailing.

I think it will be pretty obvious, that in both caſes the correſponding words are delivered preciſely in the ſame manner.

† The author of the above-named work intimates (p. 78.) that the tones preceding the pauſes ſhould be exceeding numerous, and if the account we have juſt given of them be true, there

But to return from theſe nicer diſquiſitions to what is more obvious and perhaps may be of more ſervice.

It may be obſerved that in natural ſpeech according to the warmth and agitation of the ſpeaker, the reſts are often ſhort and injudiciouſly proportioned, and hence that every thing thus delivered cannot be ſo graceful as it

there muſt ariſe a variety ſufficiently great indeed. But will not this multiplicity of *tones*, and the very delicate variations they muſt have one from another, make them (if we ſuppoſe them determined *by* and neceſſary *to* the ſenſe) as difficult to execute properly as the relative *times* of the pauſes, which in p. 76. he juſtly enough conſiders ſcarce practicable? From the defect here ſuggeſted of his account of tones preceding pauſes, and what is obſerved in the text and note above, we infer, that it is ſmall reſts, aſſiſted by the ſenſe *alone*, that ſignify to the mind the end of theſe leſs conſtructive parts of ſentences.

might

might have been from a proper attention to their magnitude and effects.

Pauſes then, though chiefly ſubjected to the ſenſe, are, as was remarked at the outſet, ſerviceable in beautifying the modulation, &c.—And ſince books are often inaccurately printed as to points, and people's taſtes differ ſome little about their place and value, it appears that, "Although in reading "great attention ſhould be paid to the "ſtops, yet a greater ſhould be given "to the ſenſe, and their correſpondent "times occaſionally lengthened beyond "what is uſual in common ſpeech;" which obſervation contains all that we ſhall pretend to lay down by way of rule for the management of pauſes in the delivery of written language.

CHAP-

CHAPTER

The Twelfth.

Of the deviations which Art *frequently makes from* Nature.

THE better to ſatisfy the leſs experienced reader that the occaſionial heightnings and depreſſions, mentioned under two or three of the foregoing heads, are not without the ſanction of precedent, we have thought proper to inſert this chapter; in which a few examples for that purpoſe will be enumerated.

But introductory to this it will be expedient to conſider more particularly, than we have yet done, what kind of an art that of reading is, and the claſſes into

into which all its kindred arts may be divided. Now all arts, not barely mechanical, and whoſe performances are capable of yielding an elegant pleaſure, may be arranged under two heads, *viz.* arts *imitating* nature, and arts *improving* nature. Of the firſt ſort is *painting*, *ſtatuary*, &c. * where the chief pleaſure we receive is allowed to ariſe from the reſemblance the copy has to the original, and where it may be obſerved, that the medium, through which the imitation is made, is different to that of the prototype. Of the ſecond kind is *muſic*, *dancing*, *gardening*, &c. where the plea-

* *Poetry*, though it may be conſidered as a ſpecies of *imitation* in *deſcription*, is omitted here, becauſe it has two other ſources of pleaſure, very little connected with any thing *mimetic*; I mean the beauties of *ſentiment*, and the harmony of *numbers* conſidered abſtractedly.

ſure

ſure received flows principally from a *beautiful* arrangement, and *artful* improvement of the ſimple natural elements, of which theſe articles reſpectively conſiſt. Now polite ſpeaking is evidently an art of the latter kind, as it conſiders how to improve and render more agreeable the conſtituent principles of ſpeech, as they diſcover themſelves in ſimple nature. And as we ſhall find on the experiment, that reading does not receive any of its beauties from the principles of *imitation*, being no *copy*, but only *another kind* of ſpeech under the influence of certain circumſtances equally natural to us, it follows, that reading, as well as ſpeaking, is an art, which claſſes under thoſe of *improving* nature.

After

After having formed theſe diſtinctions, we may farther remark, that though in the ſpecies of art firſt mentioned, the chief pleaſure ariſes from imitation, yet it does not wholly exclude the advantages, that are afforded by the other. For of independent articles we may evidently adopt which we pleaſe; and when the arrangement is fixed by nature in a ſingle object, it is equally evident, that every component part may be heightened and improved a little in its characteriſtic beauty, without interfering in the leaſt with the leading idea of imitation contained in the whole aſſemblage.

Examples illuſtrating theſe general obſervations may be found in ſome part or other of what follows.

In a man, long well-made legs and thighs are found to add greatly to the majeſty of his perſon; the delicacy of a woman is acknowledged to be improved by ſmall hands and feet; and in a horſe, under the management of its rider, a fine rainbow curve of the neck is allowed to be as expreſſive of fire as it is neceſſary to beauty. Hence painters never fail of placing their heroes upon horſes which have this attribute in a ſtriking degree; while (if I am not miſtaken) the feet and hands of the *Venus de Medicis* are comparatively ſmaller, and (according to Hogarth *) the legs and thighs of the *Apollo of Belvedere* are comparatively longer than

* See his Analyſis of Beauty.

perhaps

perhaps they are ever to be found in living examples.

Again: When through misfortune, or on any other account, our peace of mind is diſturbed, the countenance is generally graver and the pace ſomething ſlower than uſual, the head declined, and the whole deportment of body very free from any thing of *parade* or light *affectation*. Theſe particulars are ſoon diſcovered, and accordingly with the greateſt propriety heightened and adopted into the very ſlow movement, grave and ſimple demeanour uſed in funeral proceſſions. On the contrary, when the mind is ſeized with a fit of gaiety, it manifeſts itſelf by a chearfulneſs of countenance joined to ſeveral active and fanciful geſticulations; and hence by the ſame law are derived the ſprightly

movements of the jig and other enlivening dances. Farther, in any thing important, the face aſſumes the expreſſion of dignity, the walk is ſolemn and firm, the body more erect than common, and an *affected* majeſty thrown into the whole demeanour. From theſe particulars are derived, according to their nature, the peculiar carriage adapted to dignified proceſſions, and the ſlow majeſtic movement of the minuet *.

It

* There is no art, but that of the *imitative* kind founded (in the manner we have been deſcribing) upon any thing diſagreeable in itſelf. And the reaſon why ought of this kind has a place in it is, becauſe the pleaſure ariſing from the circumſtance of imitation barely, is in general much greater, than any diſguſt the original object may raiſe; and hence the practice is authoriſed. Hence alſo, in all inſtances of improving nature, and where imitation is out of the queſtion,

It is to be obſerved however (agreeably to what was juſt hinted Chapter the Fourth) that in ſome deviations from nature, there is great caution to be uſed for fear of carrying the practice too far, and that Taſte and Judgment are the ſole directors concerning their magnitude. Where a proportion of theſe qualifications is wanting, ſome diſagreeable exceſs is commonly the conſequence, and when it ſo happens, this exceſs, as is well known, is in poetry called *bombaſt*, on the ſtage *over-acting*, in painting *caricatura*, and in general, whatever be the ſubject, it

queſtion, if our deſire be to accompliſh the agreeable, and as much of it as poſſible, it muſt be an eſſential rule to omit where it can be done, and lower, where it cannot, whatever is connected with the ſubject that is diſagreeable.

may be termed an unwarrantable *diſtortion*.

But to return to the particular more immediately before us. Theſe inſtances (among a number of others which every reader's obſervation will readily ſuggeſt to him) make it pretty evident, that the principles of heightning and depreſſion under conſideration are at leaſt tacitly authoriſed by the profeſſors of every polite art. And ſince there is ſomething in them analogous to the unuſual delay upon unaccented ſyllables in theatric declamation mentioned Chapter Fourth, the encreaſed melody of the modulation in flowery and dignified language, ſpoken of Chapter Eighth, and the unequal depreſſions of the agreeable and diſagreeable ſigns of the emotions,

emotions, recommended in Chapters Ninth and Tenth, it is hoped, when to the reaſons already given under the ſaid heads, we have added the ſanction of theſe inſtances, and conſidered the analogy there muſt be in the practice of all ſimilar arts, it is hoped, I ſay, that the deviations juſt enumerated will be thought amply ſupported and juſtified.

CHAPTER

The Thirteenth.

Concerning permanent Marks in Written Language for the various Affections of Voice, Geſture, &c.

FROM the ſimilarity the modulation of the voice in delivery has to muſic, and what is recorded of the practice of the antients, it has been thought by ſeveral ingenious men, that great improvement might be made in our reciting and reading, were their modulation directed by certain notes or ſignatures of a muſical kind.—On this ſubject I ſhall remark what follows.

In a preceding note we have obſerved, that the modulation of the antients was ſtrictly

ſtrictly muſical, and therefore might with like eaſe and efficacy be repreſented *by* and learned *from* muſical characters. But if our account of ſpeech given Chapter Seventh be true, it will readily be granted by any one, who duly conſiders the ſubject, that the modulation now in uſe conſiſts chiefly of a ſucceſſion of ſuch reſtleſs inflexions of voice, through the ſmalleſt part of a note, as can by no means be ſuggeſted by the notes of a muſical ſcale. But allowing this, it may perhaps be aſked, If other marks could not be invented *, which from taking in certain portions or *formulas* (as they might be called)

* Similar to thoſe we will imagine of *Monſ. Feuilleé*, for the ſtops and movements uſed in dancing.

of

of the above-named inflexions, and with the aſſiſtance of the voice, might in a traditionary manner fully communicate them? And if ſuch a device would not be of real ſervice to the arts of reading and ſpeaking? I anſwer, that although ſomething of this kind is not impoſſible to be done, yet I doubt it would take up ſo much time and application to bring it to any tolerable degree of ſimplicity, as muſt leave us very little hope of its ever being perfected. And though a degree of *certainty*, *novelty*, and even *propriety* might thus be given to modulation, which it now wants, yet in the application of ſuch delicate tranſitions of voice and ſlightly characterized formulas, as thoſe marks muſt repreſent, it is probable there would ariſe a ſtiffneſs

neſs and want of addreſs, which would more than counter-balance any of their good effects.

Beſides our having no characters for modulation, it has alſo been matter of complaint, that we have not ſigns for geſture, the expreſſions of face and voice, and the other acceſſaries of natural delivery *.

That the antients had marks for their geſture in reciting and declamation of the theatre is notorious. But, like their modulation, it was greatly heightened above nature, full of inſtituted ſigns, and even ſo violent as to require a man's whole ſtrength; hence might be taught in a manner ſimilar to the ſteps and movements of dancing. While

* See *Lectures on Elocution*, [p. 10, 11. 14.]

ours,

ours, from being very little varied, ſeldom marked with any thing violent, and copied chiefly after nature, does not ſeem either to require or admit of being reduced to the formal rules of ſcience †.

As to expreſſion of face, no nation has ever been whimſical enough to attempt reducing it to ſignatures. And whether the antients had any regard *to* or fixed rules *for* the tones expreſſive of the emotions, does not clearly appear. However, as far as the *formulas* for modulation before-mentioned ſeem practi-

† If the reader would chuſe to ſee this ſubject more fully deſcanted upon, and have an ample view of the *proſody*, *delivery*, and *geſticulation* of the *Greeks* and *Romans*, he may meet with it in Chapters IV. and VI. of Sect. I. Part II. of the *Abbe de Condillac's* ingenious *Eſſay on the Origin of the Human Underſtanding*.

cable,

cable, ſo far might theſe expreſſive tones have a place, as they might be conceived to enter into, and make part of every ſuch *formula*.

It appears then, that, as matters now ſtand, fully to repreſent to the eye, and unerringly to ſuggeſt to the mind every affection and peculiarity of voice and geſture in reading and ſpeaking by any graphic device, muſt be deemed nearly impoſſible, on account of the indefinite variety, which nature delights to diſplay in theſe provinces. And a plan to reduce them to any thing more artificial and leſs perplexed, by a ſelect and eſtabliſhed ſet of marks, would be more likely to flatter in the cloſet, than either anſwer in practice, or appear before the public, otherwiſe than as a ſpecimen of utopian ingenuity.

In

In fine; without looking at the ſubject in any different light, than this we have placed it in, and enumerating other objections, to which it is farther liable, we may undoubtedly conclude, that as we found it beſt in *emphaſis* and *pauſes* not to aim at perfect accuracy in their marks, but to leave a *great deal* concerning them to the judgement and experience of the reader, ſo with regard to *modulation*, *geſture*, *expreſſion*, &c. a *total* dependence on theſe favourite miſtreſſes will probably ever be the moſt eligible method either of attaining or improving their reſpective beauties.

CHAP-

CHAPTER

The Fourteenth.

Of the Nature and Properties of Written Language, &c.

SINCE in ordinary ſpeech it is through the medium of a proper and grammatical conſtruction of words, whoſe meanings are eſtabliſhed by cuſtom, that we convey our ideas to one another, *written language*, which profeſſedly typifies theſe grammatical conſtructions, muſt, as far as bare words can extend, have every property of the *oral* one. Perhaps we need not ſtop here, but if we include what it may *ſuggeſt* as well as directly *communicate*, aſſert it to be in every reſpect as copious and

and ſignificant:—That is, written language, in the ſame manner as ſpeech, muſt have a power to affect the *fancy*, the *judgement*, and the *paſſions*.

It may be remarked, however, with reſpect to the laſt of theſe three articles, the *paſſions*, that there is but one inſtance in which the more violent and perſonal kinds of *love*, *hatred*, *anger*, *revenge*, &c. can be raiſed in us by written language, and that is in the caſe of ordinary letters, controverſy, and the like literary altercation. And as books in general are publiſhed to the world at large, on ſubjects no way perſonally intereſting to the reader, and by authors frequently unknown, they may therefore, according to their *general* intent, be ſaid to be incapable of raiſing in us any other emotions, than thoſe of

ſympathy,

ſympathy, *antipathy*, and affections of the *lighter* kind *.

We may infer then from the doctrine above (what indeed every perſon's experience muſt have moſt evidently proved) that books will eaſily convey whatever is preceptive and hiſtorical, and raiſe in us all the tribe of ſympathetic emotions, and that they are hence eminently fitted to inſtruct and amuſe, to improve our rational faculties and mend our hearts.

Now publications concerning religion, morality, any event, art, or ſcience, are generally written in a ſtyle ſubjected to an idea of a *common* language, as it were, that is to ſay, every characteriſtic oddity or manner which

* This will be found farther to confirm what is advanced in the introductory chapters.

marks the diſcourſe of individuals, and by which their phraſeology may be known from moſt other perſons, is as much as poſſible avoided by their authors;—the genuine beauties of compoſition, and a pure and faſhionable diction being perpetually in their view. By the great quantity of books, which the art of printing has now thrown into every perſon's hands, we are ſoon acquainted with this our *mother* tongue, as it may properly be called, and become ſo quick and perfect in apprehending its meaning, that ſcarce any impediment of delivery can obſtruct its paſſage to the underſtanding. In a downright *monotony* from a whiſper to plain bawling the ſenſe is far from being obſcure; all the leaps, windings, and breaks of muſic are unable to deface

face it, while the moſt *untoward* and *prepoſterous* modulation we ever meet with cannot always confound it paſt comprehenſion. Nay ſo highly ſignificant is a written language thus formed, that we find it does not at all require the aid of articulation; ſince a book muſt be very well read to yield us more pleaſure, than reſults from a ſilent peruſal *.

As

* From the words and phraſes of *oral* language always neceſſarily appearing aſſociated with expreſſive tones and a faſhionable modulation, both the author of *written language* and the ſilent peruſer of it muſt have a ſecret reference all along to theſe particulars. And ſince, as to any thing which relates to ſound, every one, however happily qualified, will find it much eaſier to conceive than execute, the ſilent reader who inſtinctively, as it were, carries on the tones and modulation perhaps little ſhort of perfect accuracy, cannot often meet with a perſon who will deliver the matter in a manner, which will either coin-

As there are two or three ſpecies of writing, which have ſomething ſingular in them, and with regard to the manner in which they ſhould be read, a few *particular* remarks ſeem neceſſarily required, I ſhall conclude this chapter with laying them before the reader.—And firſt of

PLAYS and ſuch like CONVERSATION PIECES. Writings of this kind may

cide with his ideas, or indeed be free from many real and conſiderable imperfections.—Hence the preference often due to a ſilent peruſal. But though one, who reads aloud, may according to the opinion of the hearer, frequently err in his manner, yet, ſince he may perhaps alſo as frequently diſcover beauties, which were beyond his conception, there can be nothing ſaid, in certain caſes, of the real preference, which ought to be given to either of the two methods of reading under conſideration, with regard to the pleaſure they yield or their effects upon the underſtanding.

be

be conſidered as intended for two different purpoſes; one to unfold ſubject matter for the exerciſe of theatric powers, and the other to convey amuſement, merely as fable replete with pleaſing incidents and characteriſtic manners. Hence there appears to be great latitude for the diſplay of a *conſiſtent* delivery of theſe performances: For while, on one hand, a good reader of very inferior talents for mimicry may be heard with a tolerable degree of pleaſure; on the other, if any perſon is qualified to give a higher degree of life and force to the dialogue and characters by delivering them as an actor, he muſt be fully at liberty to ſtart from the confinement of a chair to a poſture and area more ſuited to his abilities, and, if he be not deceived in himſelf, his

hearers will be conſiderable gainers by the change.—The next article is

SERMONS or other ORATIONS, which in like manner may be conceived intended for a double purpoſe. Firſt as matter for the diſplay of oratorical powers, and ſecondly, as perſuaſive diſcourſes, &c. which may be read like any other book. Therefore it appears (for reaſons ſimilar to thoſe above) that according as clergymen are poſſeſſed of the talents of elocution, they may conſiſtently either rehearſe their ſermons, in the manner of an extemporary harangue, or deliver them in the more humble capacity of one, who is content to entertain and inſtruct his hearers with reading to them his own or ſome other perſon's written diſcourſe.

That

That either of theſe manners of delivery (or a mixture of them) in either of the caſes above-mentioned is agreeable, we find on a careful examination. For this will ſhew us how frequently they run into one another, and that we are ſo far from thinking ſuch tranſitions wrong, that, without a particular attention that way, we ſcarce ever perceive them at all.

POETRY is the next and laſt object of our preſent remarks. This is a very peculiar kind of writing, and as much different from the language of ordinary diſcourſe (if I may be allowed the compariſon) as the movements of the dance are from common walking. To ornament and improve whatever is ſubſervient to the pleaſures and amuſements of life is the delight of human nature.

We are alſo pleaſed with a kind of *exceſs* in any thing, which has a power to amuſe the fancy, inſpire us with enthuſiaſm, or awaken the ſoul to a conſciouſneſs of its own importance and dignity. Hence one pleaſure, at leaſt, takes its riſe, that we feel in contemplating the performances of every art, and hence the language of poetry, conſiſting of a meaſured rythmus, harmonious cadences, and an elevated picturesque diction, has been ſtudied by the ingenious, and found to have a powerful influence over the human breaſt in every age and region. There is ſuch an affinity between this language and muſic, that they were in the earlier ages never ſeparated; and though modern refinement has in a great meaſure deſtroyed this union, yet it is with ſome degree

degree of difficulty in rehearſing theſe divine compoſitions we can forget the ſinging of the muſe.

From theſe conſiderations (and ſome kindred ones mentioned in Chapter Eighth) in repeating verſes, they are generally accompanied with a modulation rather more ornamented and muſical than is uſed in any other kind of writing. And accordingly, as there ſeems to be the greateſt propriety in the practice, the rule for this particular in the Chapter juſt referred to, will allow any latitude in it that can gain the ſanction of taſte and pleaſure.

Rhymes in the lighter and more ſoothing provinces of poetry are found to have a good effect, and hence (for reaſons

ſons like thoſe juſt ſuggeſted) it is certainly abſurd to endeavour to ſmother them by a feeble pronunciation and running one line precipitately into another, as is often affected to be done by many of our modern readers and ſpeakers. By this method they not only deſtroy one ſource of pleaſure intended by the compoſer (which though not great is nevertheleſs genuine) but even often ſupply its place with what is really diſagreeable, by making the rhymes, as they are interruptedly perceived, appear accidental blemiſhes of a different ſtyle, ariſing from an unmeaning recurrence of ſimilar ſounds. With regard then to reading verſes terminated with rhyme, the common rule, which directs to pronounce the final

words

words *full*, and to diſtinguiſh them by a ſlight pauſe even when there is none required by the ſenſe, ſeems the moſt rational and conſequently moſt worthy of being followed.

CHAP-

CHAPTER

The Fifteenth.

Reading Defined.

HAVING in ſome part or other of the foregoing chapters inſerted the chief of what has occurred on the theory and practice of delivering written language, we ſhall next endeavour to give a ſummary view of our concluſions in the form of a definition, as follows.

Reading IS THE ART OF DELIVERING WRITTEN LANGUAGE WITH *propriety, force,* AND *elegance.* WHERE (AS IN SPEAKING) THE PRONUNCIATION OF THE WORDS IS COPIED AFTER

AFTER THE POLITE AND LEARNED OF OUR COUNTRY, AND THE EMPHASIS OF SENSE, THE PAUSES, AND SIGNIFICANT CADENCES ARE DETERMINED BY THE MEANING OF WHAT IS BEFORE US: WHERE THE MODULATION IS BORROWED FROM FASHIONABLE SPEECH, BUT A LITTLE IMPROVED AND HEIGHTENED IN PROPORTION TO THE BEAUTY AND HARMONY OF THE COMPOSITION: WHERE ALL THE SIGNS OF THE EMOTIONS ARE IN *quality* THE SAME AS THEY WOULD FLOW SPONTANEOUSLY FROM NATURE, BUT ABATED SOMETHING IN *quantity*, AND THOSE MOST, WHICH ARE IN THEMSELVES OF THE DISAGREEABLE KIND: WHERE THE EMPHASIS OF FORCE, ORNAMENTAL CADENCES,

CADENCES, THE QUANTITY OF THE ABOVE-NAMED VARIATIONS FROM NATURAL SPEECH, AND SOME OTHER LESS MATERIAL PARTICULARS, ARE DIRECTED BY TASTE AND CUSTOM; — AND (LASTLY) WHERE AFFECTATION OF EVERY SORT IS TO BE DREADED AS THE GREATEST BLEMISH, AND WHERE EASE, MASTERLINESS AND GENUINE GRACE ARE CONSIDERED AS PRINCIPAL BEAUTIES, AND THE PROPER SUBSTITUTES FOR THE INFERIOR DEGREE OF WARMTH AND ENERGY, WHICH THE DELIVERY OF WRITTEN LANGUAGE OUGHT ALWAYS TO DISCOVER, WHEN COMPARED WITH THE EXTEMPORARY EFFUSIONS OF THE HEART.

CHAP-

CHAPTER

The Sixteenth.

(By Way of Appendix.)

Of the Methods and Precautions to be obſerved in learning to read.

AS it would take up too much room to enter minutely into this ſubject, and in this, as in every other branch of education, minds differently circumſtanced muſt require different treatment, I ſhall reduce what has occurred to me upon it to two or three precepts, which I judge, if obſerved, would be of great and general advantage.

Did

Did not the language of books differ on the whole very much from the ordinary colloquial one, the art of reading would be of much eaſier attainment than we find it to be. For in that caſe, a ſcholar would in learning to read find already at his tongue's end, as I may literally ſay, a faſhionable modulation aſſociated with the proper tones of expreſſion for every paſſage before him; which with a little practice, he would be able to apply with due maſterlineſs and propriety. But ſince the former of theſe languages conſiſts of more complicated periods and leſs familiar phraſeology than the latter, and for which common ſpeech cannot have furniſhed him with the proper acceſſories of delivery, the attainment of them muſt require

quire a good deal of time; and this not only on account of the practice it will require, but alſo on account of the comparative ſeldomneſs, that we hear the language of books properly delivered.

From theſe conſiderations, after a learner had got to read pretty fluently and been a little acquainted with written language, I would adviſe, that what he repeated with a deſign to improve his delivery ſhould be for a while rather from memory than a ſight of the letter, as in the former caſe by comprehending the full meaning of every ſentence, he would ſtand a much greater chance to give them their proper modulation, &c. than in the latter.—In the execution of this plan, it will be neceſſary to begin with ſuch ſpeci-

mens of written language, as are neareſt akin to common ſpeech in the phraſeology, and to proceed regularly to the more difficult and unuſual; leaving *poetry* of all kinds to the laſt, as a ſpecies of writing, which from its natural harmony, &c. is apt to lead the inexperienced into a modulation too affected for any ears but their own. Preparative alſo to theſe exerciſes it would be adviſeable for the maſter to read over properly to the ſcholar what he is to repeat; as in moſt arts, and more eſpecially in this, example will be of infinitely greater ſervice to youth, than the moſt accurate and copious lectures on the theory.

Now although the flexibility of voice, limbs, &c. and talents of imitation which young people are endued with, will

will very ſoon, under proper inſtruction, make them maſters of a faſhionable modulation, and the various tones and even organical ſigns of expreſſion, yet it is impoſſible to arrive at the perfection they are capable of (or indeed to any great perfection) till they are poſſeſſed of a good ſhare of *taſte* and *feeling*; which two articles (eſpecially the former) do not ſhew themſelves in any material degree, till we are entering upon the years of manhood. Therefore while theſe capital aſſiſtants are growing to maturity, I would next recommend, as a practice of the laſt importance and efficacy, that the pupil read ſomething aloud every day in his chamber. For from the unreſervedneſs which ſuch a private ſituation will give him, the various trials he may

make on the ſame paſſage, the inſtructing *exceſſes*, as I may call them, naturally indulged in experiments of this kind, and the dexterity which frequent practice always brings along with it, he cannot fail by proper perſeverance of maſtering what he had in view, as far as his natural talents will allow *.

What

* Though ſome people are ſo happily qualified by nature as to excel perhaps in reading the greateſt part of the various kinds of writing, yet in general they have their *fortè*, and fail a good deal in the reſt;—ſome only ſhining in *gay* and *humourous* ſubjects, others in the *ſolemn* and *majeſtic*, and others again in the *tender* and *plaintive*, &c. But it is lucky enough that the moſt common and generally entertaining books (as of *religion*, *ſcience*, *hiſtory*, &c.) are of a kind which require only ſuch abilities in delivering as are in the poſſeſſion of almoſt every one. However, whether the limitation of talents juſt mentioned be his own lot every reader would do well to conſider, and if it prove ſo, he may infer ſomething from

What is ſaid above is on a ſuppoſition, that the ſcholar has the advantage of being educated in a faſhionable part of the world, and under the care of a maſter, who is himſelf a good reader. Where this is not the caſe, as frequently happens, and the pupil is deſigned for ſome profeſſion, in which a ſuperior maſterlineſs in reading muſt of courſe be expected, it perhaps would be to his advantage were he not to ſtudy reading aloud at all, till he was thrown into ſome more favourable ſoil for the cultivation of the arts, and his taſte poliſhed with a more extenſive intercourſe with the world. For certainly there is nothing more difficult than to unlearn

from the diſcovery, which cannot fail of being uſeful to him, at leaſt, in all caſes where he would be tempted voluntarily to offer his ſervice.

bad

bad habits, and without doubt, by a careful attention to good examples, and a frequent uſe of the chamber practice above-recommended, a proper method of reading may be pretty ſoon acquired in any of the earlier ſtages of life.

It has been the wiſh of many who love letters, that ſome public inſtitution ſhould take place for the general improvement of ſpeaking and reading. But as this is not likely to be ſet on foot very ſoon, and numbers of our clergy are bred and educated in the depths of rural ruſticity, I have thrown out the hints of the laſt paragraph in hopes they may ſuggeſt a few ſerviceable conſiderations to ſcholars thus circumſtanced. For as they are frequently removed into the politer places, where provincial reading cants muſt occaſion

deſerved

deſerved cenſure, and even prevent them often from arriving at preferment, which their learning and other merits might perhaps juſtly intitle them to, no perſon in this ſituation can be too cautious after whom he forms his delivery, nor too ſtudious of taking the beſt method in his power of ſecuring a manner, which will, if poſſible, be univerſally approved.

Though the defects of ſuch clergymen in reading may in a good meaſure be attributed to the ignorance of thoſe who ſuperintend their education at the out-ſet, yet it appears, that they are often not wholly free from blame themſelves. For no art can be attained in any great perfection without much ſtudy and practice, and I doubt few of them beſtow the leaſt portion of their

leiſure

leiſure hours in endeavouring to acquit themſelves to the beſt advantage in the deſk and pulpit. And however harſh the obſervation may ſeem, it is certainly true, that on account of this culpable inattention, there are few common artizans (much more profeſſors of any liberal and ingenious art) who are not relatively ſpeaking greater proficients in their reſpective walks, than are the generality of the inferior clergy in the neceſſary and agreeable qualification, which has been the ſubject of this eſſay.

FINIS.